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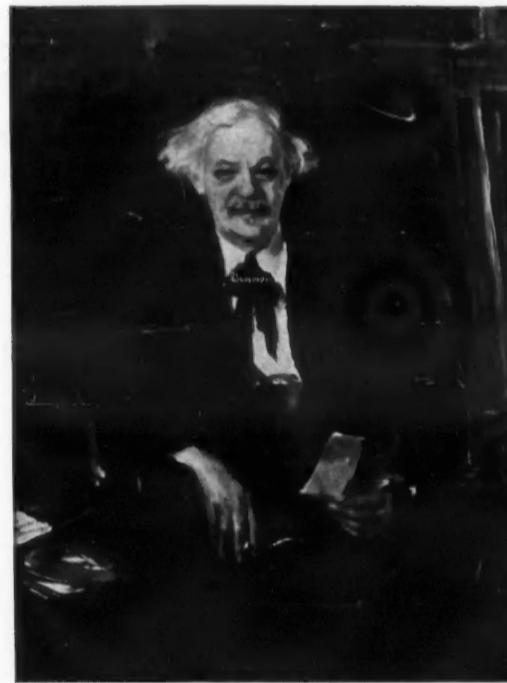
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### Notice to Readers: Summer Publica- tion Schedule

Following this issue, THE ART NEWS enters its regular Summer monthly publication schedule. The next issue will be published on July 18, and the magazine will appear once a month through September. With the issue of October 3, weekly publication will be resumed for the season.

Requests for Summer changes of address should be mailed two weeks in advance of the issue to which the new address applies.

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CARLO CRIVELLI: "MADONNA AND CHILD"

LENT BY MR. JULES S. BACHE TO THE TWENTIETH ANNIVERSARY EXHIBITION AT THE CLEVELAND MUSEUM OF ART

# The ART NEWS

June 13, 1936

## THE TWENTIETH ANNIVERSARY EXHIBITION OF THE CLEVELAND MUSEUM OF ART

By WILLIAM M. MILLIKEN

The Twentieth Anniversary Exhibition of The Cleveland Museum of Art, which is the Official Art Exhibit of The Great Lakes Exposition, opens to the public on June 26 and will run until October 4.

The quality of this exhibition is so remarkable that it can be compared only with the two wonderful exhibitions held by the Art Institute of Chicago during the Century of Progress Exposition, and with these two, can be considered as one of the three greatest art shows held in America. Only slightly smaller in size than the Chicago exhibit, its rare comprehensiveness makes certain that all the pilgrimage roads will lead to Cleveland this summer.

The exhibition has been planned to give a picture of the development of European and American painting. It begins with European art of the early fourteenth century and ends with the present time. Museums, private collectors, and dealers have been liberal in their generosity, lending their finest things for this occasion. The French government, through the Museum of the Louvre, has lent a great Titian and a double portrait by Raphael as a tribute to the late Ambassador Myron T. Herrick, a Clevelander who in his official capacity did so much for the cause of international friendship. Italian private collectors have been lavish in their cooperation, and at least seven great pictures, lent by individuals in Rome, Venice, Bologna and Milan and never seen in America, will be shown.

The Chicago exhibition revealed the remarkable wealth of American collections. The Cleveland show will give another cross section of this country's artistic resources. A small number of the pictures seen at Chicago will be shown, but the overwhelming proportion of the pictures has never been seen together; many of them have never been publicly exhibited. Cleveland collectors have been strikingly generous, thus playing host, with the Museum, to the thousands who will visit Cleveland.

### ITALIAN PAINTINGS

The roster of the exhibition begins with the two panels by Duccio di Buoninsegna, panels coming from his great *Majesty*, now in the treasure of the Opera del Duomo in Siena. In their serene beauty they recreate that glorious day in 1311 when, carried in triumph amid the pealing of a thousand bells and the rejoicing of kneeling multitudes, the great altarpiece, or the *Maestà*, was finally placed upon the high altar of the Cathedral in honor of the Virgin Mary, patron of the city of Siena. In the 625 years which have passed since it was thus honored, a small number of panels from the predella were somehow detached, and two of these are lent by Mr. and Mrs. John D. Rockefeller, Jr., a tribute from Mr. Rockefeller to the city of his birth.

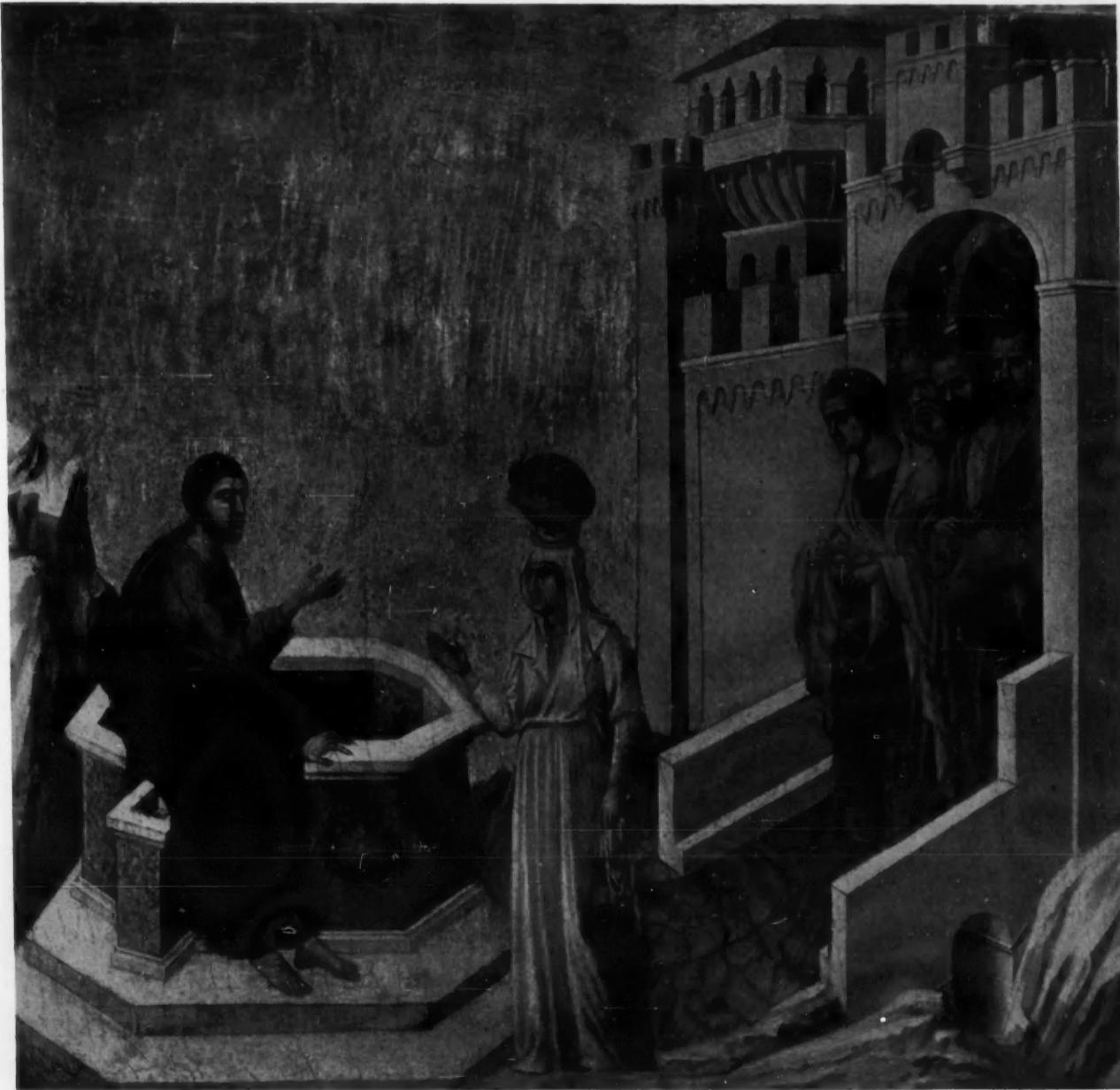
The main line of development of the art of Siena can be clearly grasped through a series of masterpieces—two small panels of the School of Duccio from the Mrs. A. S. Ingalls Collection; the tiny *Christ on the Cross* by Simone Martini, lent by The Fogg Museum; the exquisite miniature by one of Simone's closest followers, Niccolo di ser Sozzo Tegliacci, in the Cleveland Museum's collection; the fine *St. Agnes* by Lippo Memmi, from the Worcester Art Museum. Here Lippo Memmi, Simone's brother-in-law, carried on the supremely decorative tradition of his greater co-worker. It was he who had worked with Simone on the superb *Annunciation* in the Uffizi in Florence. The finished ele-



LENT BY MR. MAITLAND F. GRIGGS

SASSETTA: "THE JOURNEY OF THE MAGI" (ABOVE); DUCCIO: "CHRIST AND THE SAMARITAN WOMAN"

LENT BY MR. JOHN D. ROCKEFELLER, JR.



gance of line and the love for beauty of detail which Simone gave to Siena speaks clearly in this Lippo Memmi panel of *St. Agnes*, and these characteristics were to be the strongest element in the following centuries of Siena's greatness. Sassetta, often called the Fra Angelico of Siena, and certainly one of the most exquisite of all painters, is represented by one of his most engaging pictures, the *Journey of the Magi* from the Maitland F. Griggs Collection. The Magi wind down from the hills of Chianti, and a flock of geese wing their way against the pale color of an evening sky. Giovanni di Paolo, a follower of Sassetta, also saw the haunting beauties of the campagna surrounding Siena and transported the story of St. John the Baptist to surroundings he knew and loved so well. Three of the famous series from the Martin A. Ryerson Collection in the Art Institute of Chicago, narrate in unforgettable fashion the old and familiar gospel story, but in scenes which might have been glimpsed from the Porta Romana, Siena, or the Porta Pisana. These rural scenes contrast with the homely and familiar representation of early Renaissance home life which appears in the lovely *Chess Players* by Francesco di Giorgio, from the Maitland F. Griggs Collection. This panel probably illustrates a story by Boccaccio, and was doubtless designed as a decoration for a *cassone*.

The art of Florence, Siena's neighbor and greatest rival, is represented by pictures which aptly tell the story of her artistic development. Lorenzo Monaco, Sienese by birth, Florentine by adoption, is represented by a miniature in the Cleveland Museum collection—it may, however, be a precursor of Monaco—and by a panel from the Frank C. Smith Collection, of Worcester, Massachusetts. It was Lorenzo who brought the elegance of Siena to the "form tradition" which Giotto, the great initiator of Florentine art, had bequeathed to succeeding generations in Florence. Still Gothic in feeling, Monaco unquestionably influenced Fra Angelico greatly.

Masaccio, between 1422 and 1427, in the frescoes of the Brancacci chapel, opened the doors to the Renaissance. He was the second great initiator and he developed the form tradition which was to be the basis of the grandeur of the Florentine Renaissance. The two great realists of the succeeding generation are each represented by a masterpiece: Andrea del Castagno, by his superb portrait formerly in the Morgan Collection and now lent anonymously by its new owner through M. Knoedler and Company; and Domenico Veneziano, by a panel from the Samuel H. Kress Collection which came from the predella of the great altarpiece in the Uffizi. This panel and all the other pieces from the predella were united with the Uffizi altarpiece in the Exhibition of Italian Art held at Burlington House, London, in 1930. These two painters, with Paolo Uccello, whose general style is represented by a school piece, the well-known *cassone* panel representing horse races in the streets of Florence in the permanent collection of the Museum, completely changed the course of Florentine art. With them, the international Gothic style is gone forever. Fra Angelico bridged the gap from the Gothic to the Renaissance, but in this exhibit he is seen in two works still in his Gothic tradition: the *Crucifixion* from the Fogg Museum, and the *Coronation of the Virgin* from the collection of Mrs. Francis F. Prentiss. How different from the elegance and charm of this older tradition is the new world of Andrea del Castagno! What a magnificent sense of

the power of the individual is apparent, and with what almost brutal directness he has given complete realization of character! The Renaissance had rediscovered the individual and thereby had laid the foundation for the modern world.

Antonio Pollaiuolo, pupil of Donatello and Andrea del Castagno, is represented by one of his masterpieces, *The Rape of Deianira* from the Jerves Collection in the Yale Museum. With him comes a new enthusiasm for the human figure, a rediscovery of the classical world. There is a brilliant plasticity in the handling of form and a new realization of landscape values in the background. The Baldovinetti, of the Holden Collection, in the permanent collection of the Museum, has the same feeling for the value of landscape as such and also represents the familiar scenes these artists knew so intimately. The Arno valley about Florence is as easily identifiable as were the hills and valleys surrounding Siena.

Of an earlier generation than Pollaiuolo is Fra Filippo Lippi, a pupil of Lorenzo Monaco. As a student, steeped in the international Gothic style, yet a follower of Masaccio and so a believer in the new freedom, he was finally influenced by Fra Angelico, but the later Angelico who had turned towards the Renaissance. The *Madonna and Child* from a New York Collection through M. Knoedler and Company, in its cool grey-green colors and fine sense of form, well represents the tradition of an artist who was the master of Botticelli and the father of Filippino Lippi. His son, Filippino Lippi, is splendidly represented by one of his greatest masterpieces, one of the greatest Florentine pictures in America, the tondo, *The Holy Family, with St. Margaret and St. John*, presented to the Cleveland Museum by members of the Holden family in memory of their mother, Mrs. Liberty E. Holden.

Filippo Lippi's style is also well shown in a fine School piece in the Holden Collection, and his influence also shows in the exquisite tiny panel, with its wonderful colors, by Pesellino, lent by Edward S. Harkness, another member of a family of Cleveland origin. Pesellino was chiefly influenced by Fra Filippo, but he too felt the touch of Fra Angelico, Masaccio, and Domenico Veneziano.



LENT BY WILDENSTEIN & CO.

TITIAN: "LOVE, VENUS AND CUPID" OR "THE EDUCATION OF CUPID," A CLASSICAL ALLEGORY

The latter part of the fifteenth century was a golden time for Florence. Under the leadership of Lorenzo the Magnificent, art and poetry blossomed as never before. It was the early summer of the Renaissance, and Lorenzo, Maecenas and poet, saw exquisite things come to realization beneath his hand, seemingly without effort. Piero di Cosimo, an artist influenced by Verrocchio,

Filippino Lippi, Lorenzo di Credi and Leonardo, caught something of the mysterious spell of those perfect days in his panel, *Venus and the Poet*. Lent by Durlacher Brothers, it illustrates a verse from the *Ambra*—a poem written by Lorenzo himself. This strange poesy represents Lorenzo kneeling at the feet of a nymph who may be the beautiful Lucrezia Donati. It recalls immediately re-

lated allegories: the *Death of Procris* in the National Gallery in London, and the *Venus, Cupid, and Mars* in the Kaiser Friedrich Museum in Berlin, both by Piero di Cosimo, and grows out of the same dream world from which Botticelli drew his fantasies.

If Piero di Cosimo is symptomatic of a rather apart tendency in developed Florentine art, Andrea del Sarto, his

pupil, exemplifies the high Renaissance in its ampler and most characteristic form. Two great examples of his work splendidly represent Andrea in his most typical aspects: one, the *Portrait of a French Lady*, comes from the collection of Mrs. Francis F. Prentiss, and the second, *The Sacrifice of Abraham*, an unfinished study for the picture in Dresden, belongs to Durlacher Brothers. The latter picture shows in a most fascinating way the draughtsmanship of the artist and explains clearly the debt he owed to Michelangelo. Andrea's finished works are perhaps too meticulously worked over and perfected, but here the dazzling freshness and directness of his line can be fully appreciated.

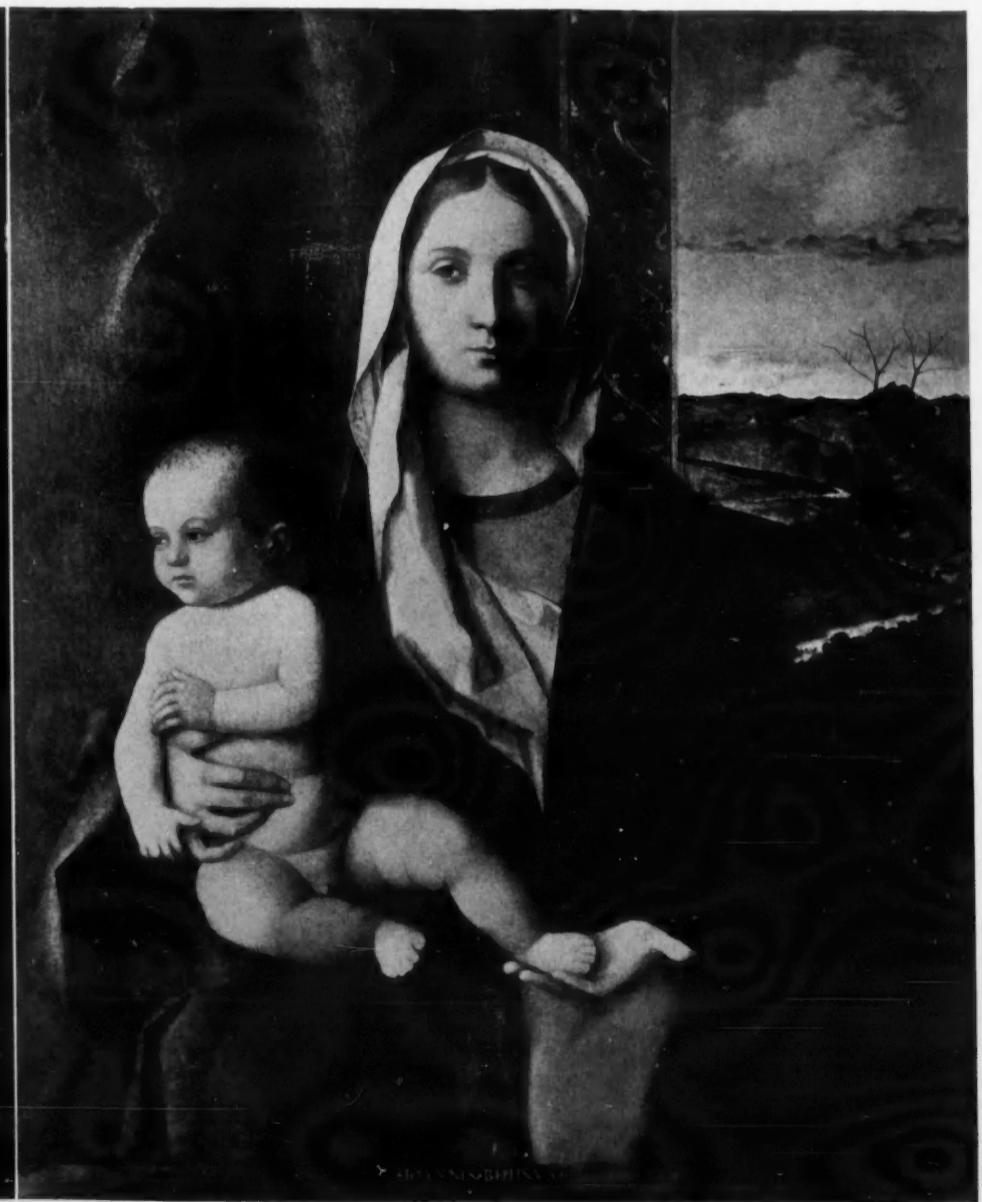
Umbrian art can be seen in the works of Fiorenzo di Lorenzo from the Henry G. Dalton Collection; in the exquisite panel by Lorenzo di San Severino, perhaps his finest work, in the Holden Collection of the Museum; in the Signorelli classical figure, lent by Scott and Fowles, which unites in itself some of the elements of Umbria and Siena; in the miniature by Timoteo Viti, first master of Raphael; but it is in Raphael of Urbino himself that Umbrian art culminates. Going to Florence, he absorbs there the best of the Florentine tradition and, finally in Rome, he sums up in his person all the tendencies of the full Renaissance. His double portrait lent by the Louvre represents this latter phase of the great artist's work, and was perhaps finished in collaboration with his most talented pupil, Giulio Romano. This painting was at first in the collection of Francis I of France. The two personages have been variously identified, but it seems likely that the figure to the left is Raphael himself with Pontormo or perhaps Baldassare Peruzzi.

The Renaissance came several decades later in Northern Italy than it did in Central Italy. To be sure, Paolo Uccello and Andrea del Castagno labored in Venice. Fra Filippo Lippi worked in Padua, as did Donatello at the end of his life. In spite of the visits of these Florentine initiators, the Gothic tradition somehow persisted longer in the north. The first really major achievement of native talent was the frescoes of the Eremitani Chapel in Padua, finished in 1457 by Andrea Mantegna. Brought up in the workshops of Squarcione and unquestionably influenced by



LENT BY A. S. DREY

TINTORETTO: "SUSANAH AND THE ELDERS," FROM THE ALTE PINAKOTHEK IN MUNICH (LEFT); GIOVANNI BELLINI'S "MADONNA" FROM LORD NORTHBROOK'S COLLECTION



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CASTAGNO: "YOUNG MAN," FROM THE J. P. MORGAN COLLECTION

the Florentines, Mantegna rediscovered the Classical world, and a new appreciation of form and a new understanding of perspective. This affected North Italian art profoundly and drew Venice, as well as Ferrara, within the direct orbit of Padua. Venice more quickly threw off the influence, but Ferrarese art remained for a half century Paduan in its characteristics. This influence is well represented in this exhibition by one of the major painters of Ferrara, Francesco del Cossa. His *Madonna and Child*, lent by A. S. Drey, was shown in the great exhibition at Ferrara in 1933. A pair of magnificent manuscript leaves in the Cleveland collection, perhaps even by the hand of Cossa himself, show the same characteristics. But perhaps the most complete product of Paduan influence was the Venetian, Carlo Crivelli. Leaving Venice early because of an unsavory scandal, he painted for the greater part of his productive life through the Marches and along the Adriatic littoral. Until his death in 1495 he faithfully repeated the exquisite Paduan formula. No more perfect example of this could be imagined than the wonderful *Madonna and Child* lent by Mr. Jules S. Bache. It is Crivelli at his finest, with his incredible understanding of textures. Textiles, fruit, even the figure itself, seem sculptured from precious materials.

Andrea Mantegna married the daughter of Jacopo Bellini and thus was a brother-in-law of the great Venetians, Gentile and Giovanni Bellini. Gentile placidly carried on the narrative tradition of his father, Giovanni, on the other hand, was profoundly influenced by the dynamic personality of Mantegna, and the meticulous representation of textures and the search for sculptural significance in Giovanni's early works display the influences of his brother-in-law. Later, Giovanni completely broke away and formed his own fuller and ampler style.

Giovanni Bellini is wonderfully shown in this exhibition by two great works: one, an early *Madonna* of about 1470, recently published by Gronau and lent by Mr. W. H. Thompson, of Indianapolis; the other, a superb example of his developed style, lent by Lord Duveen of Millbank and formerly in the collection of the Earl of Northbrook. The Thompson Bellini has still the rather crisp and crackly drapery of the early style, the curiously drawn head with characteristic foreshortening. The land-

scape appearing on either side of the throne is characteristic of Giovanni's later work, and this panel probably marks the transition to the later style. The Duveen *Madonna* has moved into an ampler, more sophisticated world. Giovanni has kept here the same sculptural quality of form and has added to it the marvelous luminous envelopment of color which was to lead the way to the Venetian High Renaissance. The *Madonna* sits directly in the center, but

the cloth of honor behind her is pulled to one side to reveal to the right a landscape with distant hills. This arrangement points the way to the asymmetrical composition which marked the development in the first decades of the sixteenth century, the transition to the High Renaissance.

Bellini's influence was all important in the last decades of the fifteenth and at the turn of the century. Painters like Cima da Conegliano, admirably shown in the *Madonna and Child* lent by the Estate of John L. Severance, were a part and parcel of that tradition. Cima added a peculiar quality of his own, an all-pervasive light which somehow floods from below his horizon line and which fills the panel with a restrained luminosity. Lorenzo Lotto is marvelously represented by an early work in his Bellinian phase. It comes from an Italian collection, and is one of a superb group of pieces whose loan was arranged by the generous initiative of Amadore Porcella, art critic of the *Osservatore Romano* and distinguished connoisseur and writer. It is a Deposition of amazing poignancy. The figure of the dead Christ is one of the noblest creations of the time and comes directly from the Bellini tradition; the brilliantly painted supporting angel to the left and the figure which peers from behind the Christ at the right are pure productions of Lotto's very individual genius.

Lotto was later influenced by Giorgione, as was all painting in Venice. Giorgione of Castelfranco, pupil of Giovanni Bellini, transformed Venetian art. His master, Giovanni Bellini, his fellow pupil, Titian, all painting in Venice, were caught by the spell he wove. For the two early decades of the sixteenth century no painter could escape his influence. He moved in a mysterious, elegiac half-world; beneath his hand fantasies came into being which caught something of the sad and wistful poetry of a Classic time which through him seemed to breathe again. His slumbering color wrapped his compositions in a veil of golden light.

The *Christ at the Column*, with the *Portrait of Bartolomeo Colleone*, lent by Conte Comm. Carlo Foresti through Amadore Porcella, long was called a work of Giorgione. It has only lately been properly attributed to Palma Vecchio in his Giorgionesque manner. The beauty of the figure of the Christ is equalled by the interest of the por-



HOLDEN COLLECTION, CLEVELAND MUSEUM OF ART  
PORTRAIT BY THE RARE NEAPOLITAN, COLANTONIO DEL FIORE

traiture in the noble figure of the great Condottiere Colleone, military adventurer who left his estate to his adopted Venice and who is unforgettable memorialized in Verrocchio's great equestrian statue beside S. Giovanni e Paolo in Venice. Palma has not sacrificed in any way his character rendering, yet he has not intruded the portrait figure. Colleone is truly subsidiary to the drama at which he is present.

The Venetian High Renaissance is

admirably shown. Titian, Tintoretto, and Veronese are represented by masterpieces, and Jacopo Bassano, the artist so wrongly underestimated, shows at his best in two canvases: the *Feast in the House of Dives*, lent by Dan Fellows Platt and called by Adolfo Venturi one of the great works of the sixteenth century; and the strangely beautiful *Crowning with Thorns* from a private collection in Rome, lent through A. Porcella's efforts. The latter was formerly part of the Giovannelli Collection. In its wonderful half light and dramatic composition it shows the distinctiveness of Bassano's very individual style.

Titian represents one phase of the culmination of Venetian painting. The great Granvelle portrait, veritably in the grand style, lent by the William Rockhill Nelson Gallery, shows him as an official portraitist; the *Adoration of the Kings*, lent by Arthur Sachs, shows him as a religious painter—a great weaver of majestic patterns. This picture, painted for Philip II of Spain, is one of his truly great canvases. The superb *Education of Cupid*, lent by Wildenstein and Company and formerly in the collection of the Earl of Wemyss, shows Titian, the painter of allegories. This exquisite example of his latest manner, in its slumbering beauty of color, can be best compared with a similar allegorical composition, slightly later in date, which is one of the glories of the Borghese Gallery in Rome. This picture alone is sufficient to give fame to a great exhibition. To this splendid fare is added the *Virgin and Child with St. John and St. Joseph*, lent by the Museum of the Louvre. This canvas belonged at one time to Cardinal Mazarin and later passed into the collection of Louis XIV. It is one of the Titian subjects in which the painter has set the sacred scene against a landscape of great beauty.

Tintoretto is also brilliantly represented with the stately *Portrait of Tommaso Contarini*, one of the victors of the Battle of Lepanto, lent by The William Rockhill Nelson Gallery of Art in Kansas City. He is shown in full armor, holding the baton of command. A. S. Drey lends the *Susanna and the Elders* which hung for several years in the Alter Pinakothek in Munich. The beautiful *Madonna and Child* in the permanent collection of the Museum, and finally the *Dream of Alessandro Farnese* complete the series of Tintoretto. The last canvas is lent by Umberto Pini



LENT BY MR. SAMUEL H. KRESS  
DOMENICO VENEZIANO: "STIGMATIZATION OF ST. FRANCIS," FROM THE SANTA LUCIA ALTARPIECE



LENT BY MR. AND MRS. GEORGE BLUMENTHAL  
LIMOGES XIII CENTURY ENAMEL, "THE ANNUNCIATION"

of Bologna, through Amadore Porcella. This fine picture, never before shown in America, adds a unique note to the exhibition. It is an interesting fact that the figure has been identified as Alessandro Farnese because of its similarity to the Tintoretto portrait of that personage in the Museum of Fine Arts, Boston.

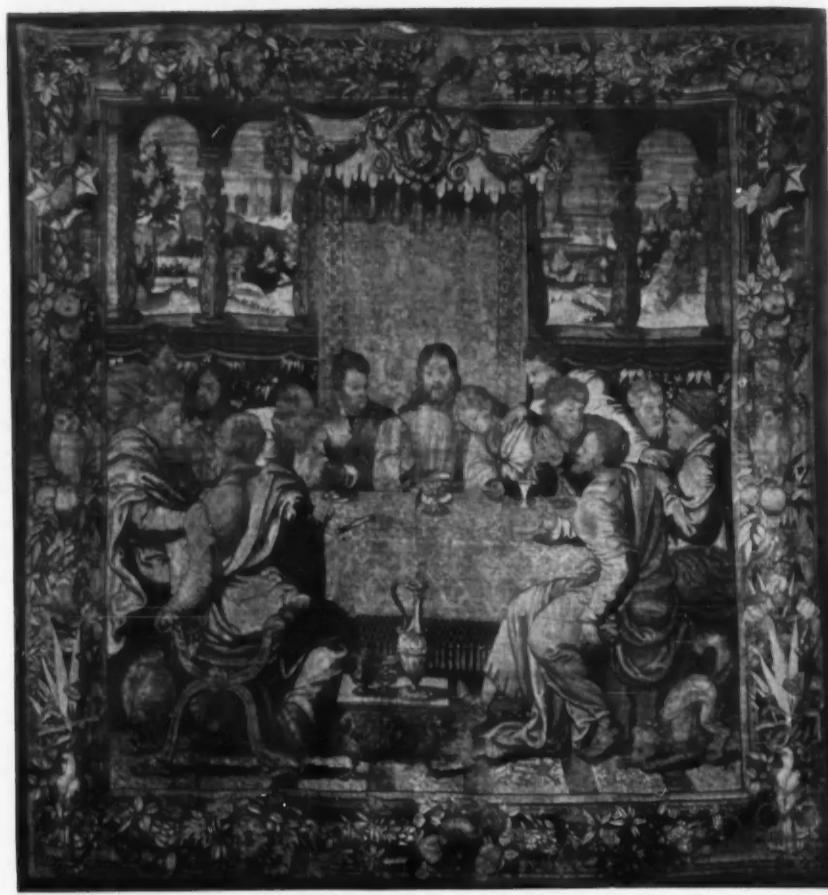
Paolo Veronese is represented by one of his greatest portraits, another picture from an Italian collection, this one belonging to Conte Comm. Carlo Foresti of Bologna. In the amplitude of its forms and in the serenity of its pearly tones it ranks with the finest canvases of the High Renaissance. It truly marks the summit of the decorative tradition. With it will be displayed the distinguished Agostino Barberigo from the Holden Collection of the Cleveland Museum.

It would be impossible not to mention in the roster of the exhibition such splendid canvases by Moroni as the *Bergamask Captain*, lent by the Worcester Art Museum, the *Kneeling Figure*

of a Donor, lent by Princeton University, and the double portrait by the same artist in the Holden Collection.

The influence of Tintoretto and Bassano was strong upon the youthful El Greco, and while the three paintings by which he is represented in the Cleveland exhibit are all developed works of his Spanish period, they nevertheless bear evidence of the influence of the City of the Lagoons. The two magnificent religious subjects are the famous *Holy Family* belonging to the Cleveland Museum and *The Annunciation* from a private collection. But the unusual feature of the group is the *Portrait of Fray Felix Hortensio Palavicino* from the Museum of Fine Arts, Boston. This splendid portrait has never been lent by that museum since its acquisition in 1904, and in consequence has not been so widely seen as many Grecos. It ranks, of course, as one of his greatest creations in the realm of portraiture.

The art of Bernardo Strozzi, the seventeenth century Genoese painter, who, beginning under the influence of Rubens, ended his days in Venice as a continuer and a reviver of the Venetian tradition, is too little known in America. Three superb examples give him at his very best. The early *St. Catherine of Alexandria* from the Wadsworth Atheneum, Hartford, Connecticut, the fine *Minerva* belonging to the Cleveland Museum, and the masterpiece, *Architecture*, lent by Italico Brass of Venice, another picture sent to this exhibition through the courtesy of an



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"THE LAST SUPPER," XVI CENTURY TAPESTRY AFTER ORLEY



LENT BY ARNOLD SELIGMANN, REY & CO., INC.

Italian collector. They make an unforgettable group and will unquestionably be a revelation to many who are not familiar with Strozzi's work or who have never seen him at his best.

Piazzetta's too little known *Supper at Emmaus*, belonging to the Museum, is supplemented by the *St. Christopher*, lent by Italico Brass, while the single Magnasco shown, *The Synagogue*, of the Cleveland Museum collection, is one of the outstanding masterpieces of an artist who is only lately being properly appreciated. The work of these men, with two Crespis: one lent by Samuel H. Kress and the *St. John* belonging to the Museum, give a brilliant picture of North Italian painting in Baroque times.

#### AUSTRIAN AND GERMAN PAINTINGS

The story of Northern European art is also told with a series of great pictures. A group of three Austrian primitives gives a unique opportunity to study together this rarely seen phase of early Germanic art. The wonderfully pre-



(AT THE LEFT AND EXTREME RIGHT)  
MEMLING:  
"ST. STEPHEN"  
AND "ST.  
CHRISTOPHER,"  
TWO WINGS  
FROM AN  
ALTARPIECE  
ONCE IN  
COLOGNE  
CATHEDRAL  
LENT BY  
MR. E. W.  
EDWARDS



(ABOVE)  
"VIRGIN AND  
CHILD WITH  
SAINTS" BY THE  
DUTCH MASTER  
OF ALKMAAR;  
(LEFT) "DEATH  
OF THE VIRGIN"  
BY THE  
AUSTRIAN  
MASTER OF  
HEILGENKREUZ

LENT BY  
DR. JACOB  
HIRSCH





LENT BY MR. JOSEPH L. BUTTENWIESER



LENT BY MRS. FRANCIS F. PRENTISS

JAN STEEN: "THE ARTIST AND HIS WIFE," A COMBINED PORTAIT AND GENRE SCENE (LEFT); A HITHERTO UNPUBLISHED "PORTRAIT OF A LADY" BY GERARD TERBURG

served picture of the *Dying Virgin Surrounded by Six Saints* by the Master of Heiligenkreuz, lent by Dr. Jacob Hirsch, shows how omnipresent was French influence at the end of the fourteenth century. This anonymous master worked at the convent of Heiligenkreuz, not far from Vienna, and combined there the French influence with the Rhenish influence from Cologne. Slightly later, in the early part of the fifteenth century, is the exquisite little panel by Master Andre, lent by Mr. and Mrs. Charles H. Worcester, of Chicago. A trilogy of important pieces is completed by Master Pfenning's *Adoration of the Magi*, recently acquired for the Holden Collection in the Cleveland Museum and now put on exhibition for the first time. This colorful panel by a Salzburg artist, painted about 1450, shows another

and a newer influence—the Italian influence, in this case, of Altichiero of Verona—and is a very early example of the infiltration of Italian style beyond the Alps. The same Italian influence, this time the influence of Simone Martini and the Sienese School, shows in the early fifteenth century, Southern French *Bishop* from Toulouse, in the permanent collection of the Museum. Simone's visit to the Papal Court at Avignon seems to have been one of the general causes for the spread of the international Gothic style over Europe.

Conrad von Soest, the Westphalian artist, represents the Northern Gothic. Later German art is beautifully shown by *The Two Lovers*, the Ulm primitive owned by the Museum; by the superb Cranach portrait, lent by Jacques Seligman and Company; and by a *Portrait*

of Sir Bryan Tuke by Holbein, lent by Mrs. Francis F. Prentiss. This is one of the rare panels of Holbein's first visit to England, where he had been called by Sir Bryan Tuke himself to serve the King. Holbein commemorated Tuke several times; another portrait of Tuke by Holbein is in the Mellon Collection.

#### FLEMISH AND DUTCH PAINTINGS

The art of the Low Countries begins with the little *St. Jerome* by Petrus Christus, lent by The Detroit Institute of Arts. Petrus Christus was the one direct pupil of Jan Van Eyck and this panel has even been attributed by some critics to Van Eyck himself. In any case, it represents the Van Eyck tradition at its best. In this connection it is interesting to note in passing a painting in the Holden Collection, but recently identified as being by Colantonio del Fiore who recorded in distant Naples a far-flung echo of Van Eyck's influence.

The *Portrait of a Lady of High Rank*, probably to be identified as Isabella of Portugal, by Roger van der Weyden, is unquestionably one of the great masterpieces of Flemish art. Lent through the courtesy of Mr. and Mrs. John D. Rockefeller, Jr., this picture was the frontispiece in color in the catalogue of the Flemish Exhibition in London in 1927 and represents at its highest the portrait tradition of the North. A very beautiful *Pietà*, belonging to Mr. Henry Schniewind, represents Roger's religious subjects.

The Aelbrecht Bouts *Annunciation*, lent by the Estate of John L. Severance, shows in admirable fashion the Bouts tradition. Aelbrecht was the son of Dirk Bouts, and this panel has unquestionably a direct relation to one of his father's subjects.

In the next generation in Flanders the style of painting becomes freer and less tense. The attitude toward painting becomes a little more relaxed. The great master of Bruges, Hans Memling, marks the climax of that period. Mr. Morgan's *Man Holding a Carnation*, is one of the most impressive of Memling's portrait subjects, and two panels, now in the collection of Mr. E. W. Edwards of Cincinnati, from a polyptych, show the figures of St. Stephen and St. Christopher against landscape backgrounds. They rank with the major works of the master and originally formed a part of the altarpiece—formerly in the Cologne Cathedral—which belonged to Lucien Bonaparte and to the Emperor Napoleon himself. The other panels of this altarpiece are now in the Louvre. The Memling portrait and the two panels in

the exhibition are supplemented by the *Madonna and Child* from a Spanish Collection, now in the Holden Collection of the Museum.

The story is carried down through succeeding generations by the two panels by Isenbrandt lent by Mrs. Edouard L. Jonas; by the *Portrait of a Noble Lady* by Ambrosius Benson, lent by Mr. Richard Proskauer; by the *Portrait of Thomas Hanmer Cupbearer to Charles I*. Lent by the Estate of John L. Severance, it shows Van Dyck's art in its most aristocratic and most distinguished manner. Unquestionably, in the sparkling brilliance of its technique, it is a work entirely by the master himself. So many studio products, with perhaps only a few brushstrokes from the master's hand, are accustomed to parade under the master's name.

The tradition as it descended in the next century to English painters is ad-

cence. Another panel, with two heads representing the Church Fathers and lent by the Lilienfeld Galleries, was likewise done directly after Rubens' first return from Italy. His pupil, Anthony van Dyck, adds rare distinction to this section of the exhibition through his *Portrait of Thomas Hanmer Cupbearer to Charles I*. Lent by the Estate of John L. Severance, it shows Van Dyck's art in its most aristocratic and most distinguished manner. Unquestionably, in the sparkling brilliance of its technique, it is a work entirely by the master himself. So many studio products, with perhaps only a few brushstrokes from the master's hand, are accustomed to parade under the master's name.

The tradition as it descended in the next century to English painters is ad-



LENT BY JACQUES SELIGMANN &amp; CO., INC.

ELISABETH VIGEE-LE BRUN: "PORTRAIT OF A YOUNG GIRL"



LENT BY MRS. HOWARD P. EELLS

"YOUNG WOMAN," ONE OF DELACROIX'S RARE PORTRAITS



LENT ANONYMOUSLY THROUGH ARNOLD SELIGMANN, REY & CO., INC.  
PATER: "FÊTE GALANTE," ONE OF THE FAMOUS PAIR FORMERLY IN THE J. P. MORGAN COLLECTION

mirably shown by a consideration of the great canvas by Sir Thomas Lawrence, *The Two Daughters of Colonel Thomas Carteret Hardy*, lent by the Estate of John L. Severance. The British painters of this period, Gainsborough, Romney, Raeburn, Reynolds, are all here excellently shown, and the entire section culminates in Sir Thomas Lawrence's masterwork, *Nellie Farren, Countess of Derby*. This highly popular, full-length portrait of the engaging actress who crowned her career by a brilliant marriage, was formerly in the J. Pierpont Morgan Collection and is now lent to the exhibition by Edward S. Harkness.

The Dutch group begins with a charming work by the rare, early sixteenth century artist, the Master of

Alkmaar. This is lent by Arnold Seligmann, Rey and Company and is particularly interesting, as Dutch primitives are seldom seen. The greatest epoch of Dutch painting was of course the seventeenth century, and that period is shown by a series of masterpieces. Rembrandt, master of them all, is seen in *Portrait of a Youth*, a self portrait of 1632, lent by the Estate of John L. Severance, by the stirring *Portrait of a Lady*, of 1634, from the collection of Mrs. Francis F. Prentiss, and a late *Self Portrait*, from a private collection. The comparison of the youthful and the aged and worried individual of middle life makes a human document of extraordinary interest. Finally, Rembrandt's last period is magnificently represented by the great *Joseph and*

*Potiphar's Wife*, lent by M. Knoedler and Company. This supreme canvas was one of the pictures bought by the Berlin collector, Gotzkowski, with the idea of selling them to Frederick the Great, but owing to the Seven Years' War, with its drain on the resources of the Prussian state, it was bought instead by Catherine II of Russia and placed in the Hermitage in St. Petersburg. Recently sold by the Soviet Government, it represents Rembrandt by one of the masterly compositions which marked the end of his life.

Four canvases represent Frans Hals, also in varied fashion. The splendid *Dutch Family*, from the Emery Collection in the Cincinnati Art Museum, shows him as the successful painter of group portraits; the early canvas, the



LENT BY MR. HORACE L. HAVEMEYER  
MANET: "LE CHEMIN DE FER," FIRST EXHIBITED IN THE SALON OF 1874 AND RARELY SHOWN

*Portrait of Michael de Wael*, from the Taft Collection in Cincinnati, is one of his finest single portraits. With these should be grouped the *Portrait of Elizabeth Van der Meer*, lent by M. Knoedler and Company. Finally, *The Merry*

Terburg's great *Music Lesson*, lent by Wildenstein, is known everywhere. It also was one of the original collection of Catherine II of Russia, and, like the *Joseph and Potiphar's Wife* of Rembrandt, was sold by the Soviet Govern-



LENT BY THE SMITH COLLEGE MUSEUM OF ART  
COROT: "LA BLONDE GASCONNE," AN EARLY PORTRAIT (ABOVE); INGRES: "PORTRAIT OF A YOUNG MAN" (BELOW)

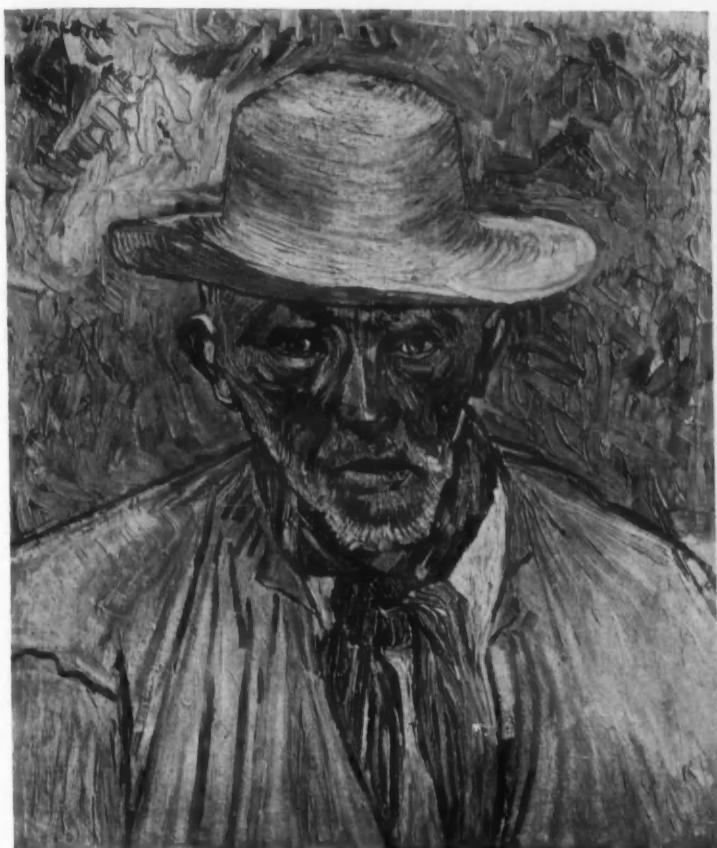
LENT BY THE ESTATE OF MRS. PERRY W. HARVEY



*Lute Player*, from the John R. Thompson Collection, gives the rollicking humor and infectious jollity of his genre subjects.

The so-called "Little Masters," called little only because of the size of their canvases, for they were literally giants in their craftsmanship, are headed by Vermeer of Delft and Gerard Terburg,

ment in recent years. No one has ever realized textures more marvelously than Terburg or has given profounder character analysis in the small format of his own choosing. Mrs. Francis F. Prentiss' *Portrait of a Lady, Standing* and Dr. Hanns Schaffer's *Portrait of a Young Man* show admirably these exquisite small canvases. The Prentiss picture is



LENT BY MRS. EDOUARD L. JONAS



LENT BY MR. LEWIS B. WILLIAMS



LENT BY MR. WILLIAM G. MATHER

VAN GOGH: "PAYSAN MIDI" (LEFT); FANTIN-LATOUR: "PORTRAIT OF MISS FITZJAMES" (CENTER); RENOIR: "YOUNG WOMAN ARRANGING HER EARRINGS" (RIGHT)

unquestionably the pendant to the *Man's Portrait* in the National Gallery in London. Excellent examples of the masters Cuyp and Hobbema, lent by the Severance Estate, the Salomon Ruysdael from a private collection, and a fine Jacob Ruysdael from E. and A. Silberman complete the roster.

#### FRENCH PAINTINGS

French art is admirably covered in a series of canvases which date from the early sixteenth century to the present time. Its aristocratic portrait art begins its story with the masterpiece of Cloet from the Toledo Museum of Art, and one of the finest of all, Corneille de Lyon's *Marechal Bonivet*, from Wildenstein and Company. Nicolas Poussin takes up the story in the third decade of the seventeenth century, and his masterly pastoral, in the permanent collection of the Museum, was painted in Rome under the inspiration of the Venetians. Coypel carries the story of the Academy tradition of Le Brun forward to the following century. That century, the eighteenth, is represented by only a few canvases, and the choice has been deliberately limited to great masterworks. They are shown with eighteenth century paneled woodwork and furniture, so that in the ensemble they might create the veritable flavor of those aristocratic times. Chardin's *The Hare*, lent by René Gimpel, and the *Soap Bubbles*, lent by Mrs. John W. Simpson, show this artist at his best. The *fêtes galantes*, made popular by Watteau, are represented by Pater, his best pupil, in the famous canvas formerly in the Morgan Collection. Fragonard's gay *Love Letter*, from the Jules Bache Collection, shows him not only in one of his best, but in one of his most popular works. The smaller canvas from the collection of Mrs. William R. Timken, gives a fascinating contrast. Finally, the courtly portrait tradition speaks through the famous *Madame d'Algurande* by Drouais, lent by the Severance Estate and chosen for the French Exhibition at Burlington House, London, in 1932. This is balanced by *Madame Henriette of France as Diana* by Nattier, also in the Severance Collection, and the exquisite Vigée-le-Brun from Jacques Seligmann and Company.

The major phases of nineteenth and twentieth century painting in France are shown with real completeness. The *Mlle. Dugarc* of David, lent by Henry G. Dalton, and the *Portrait of a Man* by Ingres, lent by the Estate of Mrs. Perry W. Harvey, tell the story of the Classic tradition. Ingres is later than David, but both show the rather cold and formal reaction in the early nineteenth century to the gay frivolities, instinct with style, of the French court painting under the Louis. Delacroix's *Arabs Resting*, from the Wade Collection, and the most interesting *Portrait*

of a Woman, lent by Mrs. H. P. Eells, mark a change. The pendulum swings to the romantic movement which was at its height in 1830. Corot's three canvases contrast beautifully his portrait and landscape styles: one, the lovely *Blond Gasconne* from the Smith College Collection, and the other two, the *Orpheus and Eurydice* from a private collection and the fine Wade landscape in the Museum. Millet's *Close of Day* and *The Pig Killers* are important works by this artist who glorified the peasants, finding in their humble tasks a universal significance which he embodied in his canvases. Puvis de Chavannes's *Summer*, from the Wade Collection in the Museum, his splendid design for the Hôtel de Ville in Paris, is unquestionably a major canvas. Serene in color, it has real repose and distinction of pattern and true mural quality. The *Autumn* from the William G. Mather Collection was also probably a design for a mural decoration. With Courbet, however, came a reaction. He took up the cudgels for realism as such, trying to combat the romanticism which was rampant and in which his forthright nature could not believe. The *Young Woman Arranging Flowers* is one of his best known canvases and is lent for this occasion by Wildenstein and Company. Yet, curiously, seen today even from nearly a century's distance, Courbet's work seems to have a faint aura of romanticism.

Manet is admirably represented. The early canvas, *Dead Christ with Angels*, from the Metropolitan Museum of Art, is one of the artist's great religious works, a true masterpiece of nineteenth century painting. This can be compared with *The Railroad* belonging to Horace Havemeyer, painted in 1873 and greatly influenced by oncoming impressionism, and with one of the most brilliant of his still-life subjects, *Dead Fish*, lent by Mrs. John W. Simpson. For bravura of style, the latter ranks as one of his most accomplished canvases. A pastel head is from Mrs. Ralph King, and one of the best seascapes is lent by the R. M. C. Collection.

With Monet comes the onrush of the Impressionist revolution. In a new philosophy of the out-of-doors the Impressionists filled painting with light and with atmospheric envelopment. A group of Monet's canvases brilliantly gives his very real contribution to the story of the nineteenth century. A fellow enthusiast was Renoir, and a varied group, in which are included some of his most famous works, shows the very individual flavor that Renoir imparted to the current ideas. The great *Déjeuner des Canotiers* from the Phillips Memorial Gallery heads the group. This masterpiece is too well known to be discussed here, but it gives the keynote to the whole Renoir section. The *Cup of Chocolate* from the private collection of M. Durand-Ruel is



SEURAT: "THE SIDE SHOW" OR "LA PARADE" (ABOVE); DAUMIER: "THE STREET MUSICIANS" (BELOW)  
LENT BY THE HON. AND MRS. ROBERT WOODS BLISS

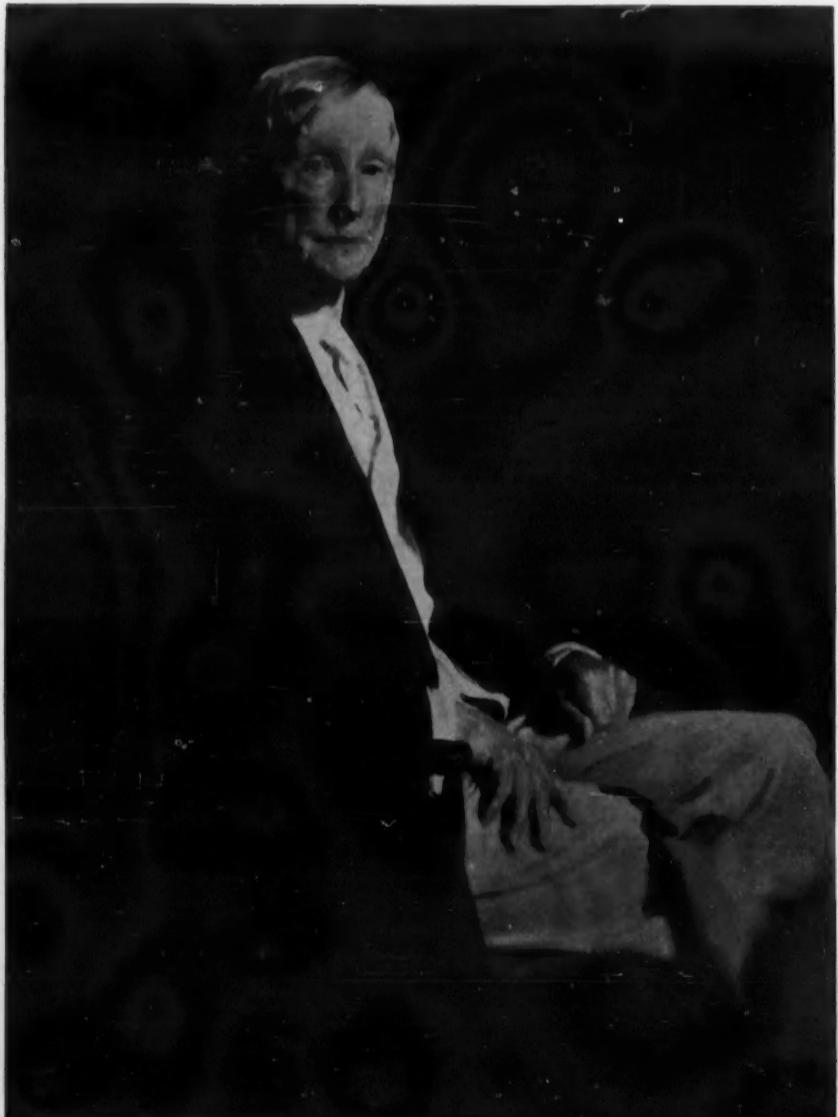




LENT BY THE ESTATE OF JOHN L. SEVERANCE

GAINSBOROUGH: "PORTRAIT OF ELEANOR, LADY HYLTON" (ABOVE)  
SARGENT: "PORTRAIT OF JOHN D. ROCKEFELLER, SR." (BELOW)

LENT BY MR. JOHN D. ROCKEFELLER, JR.



one of the famous early works. Renoir once said that he wanted to be represented by it in a great exposition because it combined so many facets of his art: figure painting, flower painting, and still-life. The *Moulin de la Galette* from the John Hay Whitney Collection, the *Bather* and the *Three Bathers* from the R. M. C. Collection, and the magnificent *Two Little Circus Girls*, an early work, from the Potter Palmer Collection in the Art Institute of Chicago, are shown. The whole group is completed by a group of his three finest bronzes, lent by Paul Lamb.

Seurat, the Pointillist, carried one phase of Impressionism to its logical con-

clusion. He is represented by only one canvas in the exhibition, *Parade or Side Show*, belonging to Stephen C. Clark. Not only is this one of the most interesting canvases in a whole century of painting, but it is unquestionably one of the most remarkable works by a most original painter.

Degas' early style is beautifully shown in the *Jules Finot* from the Adolph Lewisohn Collection. It ranks as one of his greatest portraits. The more graphic quality of his pastels comes out in the *Ballet Girls* from the Wade Collection and in the *Race Horses* from Mrs. Ralph King. Another phase of the Paris of the day is recorded in the works of Daumier

and Toulouse-Lautrec, and recorded in very graphic fashion indeed. Daumier's *The Uprising* from the Phillips Memorial Gallery is truly dramatic, and his *Street Musicians* from Robert Woods Bliss catches the flavor of that casual itinerant life which has, sadly enough, almost departed from the boulevards. Mrs. Edouard Jonas's fine *The Connoisseurs* gives the deliciously satirical slant with which the master regarded the life he saw. Toulouse-Lautrec carries us to Montmartre and his *At the Moulin Rouge* from the Art Institute of Chicago and the *Monsieur Boileau* in Cleveland, are among his most famed works.

The Post-Impressionists section is brilliant indeed. Five Cézannes, each a major work are: *The Abandoned House*, from the R. M. C. Collection; *The Pigeon Tower at Montbriand*, from a recent memorial given anonymously to the Cleveland Museum; a fine still-life from the Lillie P. Bliss Collection in the Museum of Modern Art; a landscape with the background of his favorite Provence from the Marie Harriman Gallery; and finally, *Madame Cézanne in the Conservatory*, from Stephen C. Clark and formerly in the Morosoff Collection in Moscow. Cézanne's contribution to the painting of today is perhaps the most considerable of any painter in the last century. It is hard to think that he died as late as 1905, for he has already taken the stature of an old master.

Paul Gauguin, a fellow Post-Impressionist, turned to pattern; and in the Island of Tahiti in the South Seas, he found fauna, flora, and a race of people seemingly made to order for his peculiar talent. It is interesting to note that *Woman in Waves*, lent from a private collection, is a canvas done in his Pont Aven period in Brittany before he left France; in it is evident the pattern interest which his stay in Tahiti brought to full development. Among the eight remarkable canvases shown are some of his most famous. They include the *Tabitians with Mangoes*, lent by Mr. and Mrs. William Church Osborn; the *Ia Orana Maria* from the Adolph Lewisohn Collection; *Barbaric Poems* from A. Conger Goodyear; the beautiful *Moon and the Earth* from the Modern Museum; *On the Seashore* from the Albright Art Gallery in Buffalo, and two others from private collections.

Van Gogh, the third of the great trilogy of Post Impressionists, is represented by perhaps his best known painting, *L'Arlesienne*, from the Adolph Lewisohn Collection, never before shown in America outside New York. This is supplemented by another fine portrait, or figure piece, belonging to Mrs. Edouard Jonas, and by an important landscape from Jacques Seligmann and Company.

The varied and rich fare is completed by a group of seven Picassos, by six all-important Matisses, by Modigliani, by Marcel Duchamp's *Nude Descending the Stair*, by four Redons, and sculpture by Kolbe, Mailol and others.

#### AMERICAN PAINTINGS

It would be impossible in an exhibition of this importance and in an American Museum not to stress the contribution which America has made. A splendid gallery of works by Colonial and early nineteenth century artists represents the early tradition, and another large gallery brings the story down to the present day with canvases from the Museum collection and loans of great pictures such as the *Portrait of John D. Rockefeller* by John Singer Sargent, lent by John D. Rockefeller, Jr.; the *Portrait of a Boy*, also by Sargent, a fine Mary Cassatt, the latter two pictures lent by Carnegie Institute; the superb *Crucifixion* by George Bellows, lent by Mrs. Bellows; the *Polo at Lakewood* by Bellows, from the Columbus Gallery of Art and the *Rider Fitzgerald* by Eakins, from the Whitney Museum of American Art in New York.

Added to the great collection of paintings are a few other objects of surpassing merit. They are headed by a unique thirteenth century Limoges enamel plaque lent by Mr. and Mrs. George Blumenthal, two magnificent tapestries designed by Bernard von Orley and coming from the collection of the King of Saxony, lent by French and Company of New York, and finally a great head in

limestone, Gothic, thirteenth century, from Dr. Jacob Hirsch of New York.

In conclusion there must not be forgotten the part which the great permanent collections of the Cleveland Museum of Art will play as a silent accom-

paniment to the exhibition. Especially remarkable among American public collections for its fine Classical, Romanesque and Gothic examples, it offers another series of pleasures to visitors to the Great Lakes Exposition.



COLLECTION OF THE CLEVELAND MUSEUM OF ART  
JOHN SINGLETON COPELY: "PORTRAIT OF NATHANIEL HURD" (ABOVE); ANDRE DERAIN: "GIRL IN A PINK DRESS" (BELOW)

LENT BY MR. CORNELIUS VANDERBILT WHITNEY



## CINCINNATI HONORS AN AMERICAN MASTER: A DUVENECK MEMORIAL SHOW

By WALTER H. SIPLE

It is appropriate that the Cincinnati Art Museum should, on the fiftieth anniversary of the dedication of the building, hold a comprehensive exhibition of the work of Frank Duveneck. Quite apart from his important position in the art history of the United States—which would be reason enough for the exhibition—he was a great friend and benefactor of the Museum and for many years a teacher in the Art Academy of Cincinnati. Duveneck was associated with the Museum early in its history. In 1886 the Museum was opened and in 1890 he began to teach painting in a studio in the new building. His genial personality, his generosity, and his kindness to friends and students have created a tradition which frequently fails to give sufficient emphasis to his outstanding qualities as an artist. Much has been written concerning his life and personality and the reader interested in this type of information is advised to consult the bibliography for references.

This exhibition and catalogue are concerned primarily with the work of the artist rather than his life. The aim of the exhibition is to bring together a large, representative group of Duveneck's paintings and to show them in an approximately chronological sequence. The aims of the catalogue are: (a) To give accurate information about the pictures shown; (b) to illustrate a number of Duveneck's outstanding works; (c) to illustrate details of signed and dated pictures from different periods of his development; (d) to publish a list of paintings by Duveneck or attributed to him. This list is as complete as we can make it with our present information; (e) to publish a bibliography; (f) to publish a brief outline of the artist's life giving significant dates.

Little has been printed about Duveneck's early training. One picture in the exhibition, *the Madonna and Child* (No. 1), lent by the Benedictine Sisters of St. Walburg Convent, is signed and dated 1867. The young artist attended the academy which is connected with the convent and painted the picture for the sisters. It verifies information that has come down to us telling of his early work as a decorator of Catholic



FROM THE COLLECTION OF THE CINCINNATI ART MUSEUM

FRANK DUVENECK: "SELF PORTRAIT," CA. 1877 (LEFT); "PORTRAIT OF AMY FOLSOM," AN UNFINISHED SKETCH, CA. 1880 (RIGHT)

churches. The handling in this picture is tight and dry, but in spite of this there is a vitality of expression in the faces of the Mother and Child and a directness of treatment which foretells the future. The painting was done when

Duveneck was nineteen, three years before his migration to Munich in 1870. Beginning with the year 1870 we have a clear and complete record of his artistic development, a development illustrated by many signed and dated canvases.



LENT BY MR. AND MRS. FRANK B. DUVENECK

ing towards more and more original expression. He arrived in Munich at a time when the reaction against the pseudo-classical ideals of the middle of the nineteenth century had gained strength. This reaction took the form of a deep admiration for the realism of Hals, Velasquez, and Goya. Wilhelm Leibl introduced these masters to Munich, as Manet had introduced them to Paris. Returning to Munich from Paris in 1870 Leibl seems to have exerted a profound influence on the young Duveneck who has just arrived from America, for, although Duveneck studied with Strahuber and Diez, the marked feeling in his early pictures for accurate, detached observation and a sure manipulation of pigment are characteristics which recall the early work of Leibl. Duveneck also studied carefully the work of Rubens and Van Dyck. Frequently, in later life, he spoke with enthusiasm of his first introduction to the work of Courbet during an exhibition in Munich. With these considerations in mind, let us turn our attention to the paintings in the present exhibition.

Following the pre-Munich *Madonna and Child* (No. 1) of 1867 is the *Head of an Old Man in a Fur Cap* (No. 2) signed and dated 1870, and the *Woman in a Black Bonnet* (No. 3) from the same year. These two pictures are exciting because in them the artist is making desperate experiments in an attempt to break down the hard, metallic habits established before 1870. There is a definite interest in planes and the building up of these planes into solid masses. Color is subordinated and light is emphasized. Both paintings are uncertain in treatment and lack technical conviction. They reveal, however, the serious and honest student. Then in 1871 appears the *Young Man Wearing a Red Skull Cap* (No. 6). Tightness and dryness and uncertainty have disappeared. The study is built up in feathery lights and shadows with limited ranges of color and value. The student has become an artist, sure of himself and possessed of surprising facility. It is known that Duveneck worked morning, noon and night to develop the expert handling and accurate modeling of this and later canvases.



LENT BY THE CINCINNATI INSTITUTE OF FINE ARTS

"COBBLER'S APPRENTICE," 1877 (LEFT); "LADY WITH A FAN," 1873 (RIGHT), BY FRANK DUVENECK, ON EXHIBITION IN CINCINNATI



LENT BY MR. AND MRS. CHARLES F. WILLIAMS

The famous *Whistling Boy* (No. 7) was produced in 1872. Only the face is finished; the rest of the figure is blocked in with large areas. Here appears a greater freedom in the treatment of color and light. The picture has the exuberance of inspiration sustained by a witty, confident technique. Moving on to 1873 we find the remarkable *Portrait of Professor Ludwig Loefitz* (No. 11). By this time the artist has acquired complete mastery of brush and pigment. Restraint, dignity, and assurance are characteristic of this canvas. Furthermore, it is a penetrating analysis of personality and character.

Several studies from the year 1873 are included in the exhibition. One in particular, a *Head of a Girl* (No. 9), the so-called Cholera Girl, is of interest because of its unfinished condition. It shows clearly the method by which Duveneck blocked in his planes and built up his masses. Compare this vigorous study with the sinister *Lady with a Fan* (No. 10), also painted in 1873. In this latter picture the face is solidly finished whereas the rest of the figure is solidly sketched. The suggestion of a variety of different textures is more marked in this painting than in earlier work.

Our next dated picture comes from 1875. At the end of 1873 Duveneck returned to America. He is said to have traveled to Chicago and to Kansas City. At any rate, he held an exhibition of his work in Cincinnati in 1874 which met with little success. In 1875 the five canvases shown at the Boston Art Club created a sensation. The enthusiasm of William Morris Hunt, at that time art dictator of Boston, undoubtedly had something to do with the immediate success of the exhibition. Three of these pictures are shown here, the *Lady with a Fan* (No. 10), the *Whistling Boy* (No. 7), and the *Portrait of Professor Ludwig Loefitz* (No. 11).

The *Portrait of Mrs. Anthony Hughes Hinkle* (No. 15), undoubtedly a commission, was painted in 1875. As was frequently the case in commissioned portraits, Duveneck has compromised somewhat with his usual freedom of treatment. Nevertheless, the representation is bold and daring in conception, magnificently drawn, and realistically painted.

Duveneck returned to Munich in 1875 and during the next five years produced some of his most important canvases. An increasing freedom in his brushwork is noticeable. This freedom has been compared to that of Hals. The suggestion may have come from Hals, or Rubens, or Rembrandt. This is not important; what is important is that this development of broken planes of light and shadow and the abstract method of producing a strong impression of form, which in some unexplainable manner does not remain static but seems to suggest movement and vital-



"STILL-LIFE WITH  
WATERMELON,"  
PAINTED BY  
FRANK DUVENECK  
ABOUT 1878,  
NOW ON EXHIBITION  
AT THE  
CINCINNATI ART  
MUSEUM

ity, are individual characteristics of Duveneck. Furthermore, although he has never been classed with the Impressionists, his method of breaking up his tones by means of separate brush strokes is in the Impressionists tradition without that tradition's emphasis on the effect of light on color. At this time Duveneck was not particularly interested in color. Examine the serious, dramatic *Head of an Old Man with White Beard* (No. 46) or the *Self Portrait* (No. 24), painted in 1877, with its bold assertion and confidence. The *Woman with Forget-me-nots* (No. 20), however, painted in 1876, is reminiscent of his early work with its calm restraint. Mr. Heermann in his book *Frank Duveneck* calls attention to the similarity between this canvas and the work of Rubens. It may be a study in the Rubens manner and, if so, it is one achieved with outstanding success.

The canvas known as *He Lives by His Wits* (No. 26) is dated 1878. I feel that in many ways this is the most complete picture from an aesthetic point of view produced by the artist up to this time. In it there is a controlled combination of freedom with restraint. Brush stroke is interwoven with brush stroke, accurately defining form in light and color. The tonal harmony of blue, blue-green, red-orange, yellow-orange, and gray, though restrained, is among the most beautiful achieved by the artist.

In 1878, after a stay in Venice, Duveneck returned to Munich and established a school of painting. His pupils were called the "Duveneck Boys." In 1879 the master and his school moved to Italy, wintering in Florence and summering in Venice. Many paintings from 1879 are shown in this exhibition. Several are extreme developments of his broken technique. Among the most suc-

cessful of these are *The Blacksmith* (No. 31) and *Head of an Old Man with White Beard* (No. 46). During this period, when Duveneck did a portrait, such as that of *John W. Alexander* (No. 39), he was inclined to return to a more or less revised version of his earlier manner, that of the Loefitz portrait.

A rather obvious change in the artist's approach appears in 1880, after his removal to Italy—a change which gives rise to what some have called his Italian style. In the *Head of an Italian Boy* (No. 45), the transition is obvious. When this head is compared with that of the *Girl in Black Hood* (No. 33) painted in 1879, we note that the definition of the planes is less sharp, the lights are less strongly broken up, and there is a tendency to smooth out the painting. In spite of the tendency to smoothness, the form feeling is retained, but with less insistence, pigment is more sparingly used and the brushwork is less obvious. The people of his Italian studies have an emotional appeal which is sometimes lacking in his Munich pictures. Frequently there is sentiment and a rather subtle wistfulness which, however, never breaks down into maudlin sentimentality. During this period, when Duveneck painted so-called popular subjects, such as flower girls and water carriers, he did not weaken, but tackled them in a realistic manner with emphasis on the recording of his visual impressions.

It was after his arrival in Italy that he became interested in etching and produced the beautiful set of plates, many of which are now owned by the Museum. A complete group of his known etchings from the Museum print collection and a selection of his early drawings are on exhibition in the Print Galleries in the French Wing.

The unfinished *Portrait of Amy Folsom* (No. 50), painted in Florence, is carried out in what we have called Duveneck's smooth manner. The treatment is sensitive and expressive. The same method was employed in the production of the *Portrait of Francis Boott* (No. 51). Boott was Duveneck's father-in-law.

In 1882 appears a fine group of Venetian marines. They are painted thinly. The blocking in of soft washes, the utilization of the foundation color of the canvas or panel, and the beautiful tonal relations are all organized to produce a subtle blending of air, light, and water, expressive of the Venetian scene. For variations in treatment of this scene compare the cool tonality and quiet blocking in of areas of the *Scene in Venice* (No. 53) with the warm tonality and dramatic brushwork of the *Red Sail in the Harbor at Venice* (No. 62). Throughout his Italian period we find an increasing emphasis on color.

Duveneck went to Paris in the fall of 1885 and for the next four years his time was divided between Paris and Florence. His marriage to Miss Elizabeth Boott took place in 1886. His son, Frank Boott Duveneck, was born in 1887, and in 1888 Mrs. Duveneck died. In 1889 Duveneck returned to America and in the winter of 1890 he began teaching in the Art Museum. With the exception of occasional trips to Europe, one year of teaching at the Art Students' League in New York and at the Art Institute in Chicago, and summers in Gloucester, Massachusetts, the artist was closely associated with Cincinnati until his death in 1919.

The landscapes of 1886 reveal an increasing interest in naturalism and are outstanding for their brilliant treatment of sunlight. *The Head of a Flor-*

*entine Girl* (No. 65), also painted in 1886, is sensitive and typical of this period. In 1888 he painted the large *Portrait of Mrs. Duveneck* (No. 80), a gracious representation in his most restrained manner. This was done during his stay in Paris.

In the following years Duveneck seems to have devoted more and more time to his students and less time to his own creative work. Many fine things were produced, such as the *Portrait of Mrs. Marie Danforth Page* (No. 81), the *Nude Standing* (No. 90), the pastels (Nos. 88 and 94), the *Young Woman in a Red Dress* (No. 92), the *Agnes Shannon* (No. 91), and the *Little Girl in Red Dress* (No. 86). His treatment remains sure and vigorous, oscillating between a sketchy handling reminiscent of his Munich days and a smooth, restrained handling which recalls his Italian period. In these pictures honesty of vision and sincerity predominate. His color grows lighter and more brilliant.

It was during these later years that Duveneck produced, in collaboration with Clement J. Barnhorn, the three notable pieces of sculpture, the *Memorial to Elizabeth Boott Duveneck* (No. 157), the *Ralph Waldo Emerson* (No. 158), and the *Charles W. Eliot*.

First and foremost, Duveneck was a realist, not satisfied, however, with mere accurate surface delineation. His exact observation penetrated beneath the surface and revealed the character or personality of whatever he was painting. He was a consummate workman, a sure and vigorous draughtsman, a good colorist, and an able designer. His interest was always in the normal aspects of man and nature. An ardent exponent in his own work and in his teaching of direct painting, he was a master of drawing with the brush. Duveneck as an artist was never sentimental, never anecdotal. He never moralized or flattened. He was never self-conscious in his marvelously facile technique and he never stooped to mere virtuosity. He was an artist working with dignity in a great painterly tradition. His influence on American painting was important and many of his students attained distinction in the last years of the nineteenth and early years of the twentieth century.

I am deeply indebted to Mr. Herman H. Wessel of the Art Academy for valuable help in the preparation of the exhibition and for his connoisseurship. I also wish to express my appreciation of the assistance given by Mrs. Mary L. Alexander, Mr. Norbert Heermann, and Mr. Martin Rettig. All of them knew Duveneck. Mr. Heermann has in preparation a book dealing with Frank Duveneck and his Boys, a forgotten period in American art, which is to be published in the near future. Thanks are also due to friends of the Museum who have furnished photographs and information.

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## NEW EXHIBITIONS OF THE WEEK

REVIEWED BY  
ANN H. SAYRE

## American Paintings of Two Generations

American paintings by our contemporaries mingle with those of an earlier date in the present group exhibition at the Kleemann Gallery. Three examples of Childe Hassam show him in different phases; a very early watercolor, done in 1886, before he went to Paris, is called *Interior with Figure*, and gives a sentimental glimpse of the "Home Sweet Home" house at Easthampton. *Spring in Brittany* and *Sunday Morning in Brittany* are oils of a rare period in his development, the latter being more noteworthy than the former.

George Luks's *Doctor Slop*, a fat-nosed gentleman portrayed with Luks's usual sweep (one thinks of Forain who was so much the greater master of the dashing method), is a fine canvas, painted in 1907. A Ryder, *Marine, Moonlight* seems more golden than his most typical pieces of this nature, and has dramatic contrasts. Winslow Homer's *Sleigh-ride* is an early, horizontal oil with considerable charm, eloquent of Homer in the younger stages of his art. Thomas Eakins is represented by *Gilbert S. Parker*, a portrait painted in 1910. The serious, sensitive face, of the kind so appealing to Eakins, bears the special mark of his unpretentious yet penetrating study.

Turning to later men, Albert Sterner has *Nude*, a spirited painting of a red-haired woman with white flesh. Walter L. Palmer, in his *Normansvale*, supplies an academic note. Max Kuehne's *Roses* is a good sized still-life. Moses Soyer has three gouaches, two of which are studies of Central Park. All of them are rich in color and show the influence of the French school. There are four oils by Eugene Higgins, *The Big Sack*, *Immigrants*, *Rest* and *Sea Dogs*. The first two are particularly handsome. Robert Philipp's four paintings, varied in subject, include a new canvas, *Nude Back*, which is embellished by a warm-toned background. Ann Brockman shows *Spring Storm*, a dark and vigorous seacoast composition. Harrison Cady's *Thunderhead in the Great Smoky Mountains* is an excessively Japanese watercolor. Frederick Taubes' *Bather* and *Figures in Interior* have been painted from a palette of individuality.

## French Painters, Both Past and Present

At the Passedoit Gallery there are some entertaining French pictures, well worth a visit. *Hilda* by Pascin is among the most important. Its cool, tenuous color is eloquent of the artist's sensuous and unmistakable palette. *La Corrida* by Zigmunt Menkes is a warmly painted and tense moment at a bullfight. It emphasizes the fact that he is one of the finest painters living today. Boudin's *Harbor Scene* is a darkish one; Redon's pastel, a study in bright blue. There are two delicate paintings of Paris by Jean Marchand, entitled *Le Pont des Arts* and *Vue sur le Louvre*.

Nearby is a second canvas by Menkes, *Field Flowers*, a large piece with honest color in it. Gattorno's *Country People* and Max Jacob's gouache, *La Tarentelle* are also included.

## From Signac to Verburgh and Zerbe

During the absence of Mrs. Sterner, who is in Paris for the purpose of opening Edy-Legrand's first French exhibition (it was she who discovered him and showed him here), the Marie Sterner Galleries are holding a group show of oils, tempera paintings and watercolors. It is an exhibition which is mixed in nationality as well as in style, containing works by German, French, Belgian and American artists.

Karl Zerbe, whose palette runs to greens of a poignant quality, has two canvases, one a gouache; Edy-Legrand is noted in three tempera paintings that are exotic in subject. Annot has a strongly patterned landscape and also a flower



EXHIBITED AT THE KLEEMANN GALLERY  
"PORTRAIT OF GILBERT S. PARKER," 1910, BY THOMAS EAKINS

piece in gouache. Bernard Lintott is represented by five varied examples in oils, and Leon Kroll shows a head. M. Verburgh, that widely known Belgian painter whose work is in the Brooklyn and Buffalo Museums, shows an oil and a watercolor of good quality. Maximilien Vanké has a nude study in crayon. Paul Signac's pencil drawing with watercolor wash takes one back to another day. Serge Ferat's colored lithograph, Picard Lédoix's two watercolors, Suzanne Dechamps' Dufy-ish watercolor and Rubin's Palestinian landscapes are also hung. There are further watercolors by Vergé-Sarrat, James Reynolds and Sam Charles.

The exhibition shows the catholicity of taste which characterizes this gallery and the high quality maintained there. The summer visitor will find some refreshing color and personal commentary upon landscape and the figure.

## Vlaminck, Gauguin And Others

The galleries of Paul Reinhardt have assembled from their collection a few choice canvases for the summer season, and have hung them wisely and without crowding. The main room contains oils, and the adjoining one watercolors and gouaches.

A little known but imposing Gauguin, *Un Ferme Bretagne*, painted in 1886, bears reflections of his contemporaries, yet in the foreground are unmistakably Gauguin pools of pink, typical in shape and tone. Odilon Redon's *Flowers* is a rich and handsome example of the painter, depicting some full-blown crimson poppies. A pleasing little landscape by Courbet, entitled *Ville d'Ornans*, shows his native town in Northwestern France.

There is a large and charming Boudin, painted in 1890, bearing in the lower right hand corner the inscription *Scheveningen*. This painting came from an old Connecticut collection. *Tête de Femme* by Derain is done in the ruddy earth-browns so beloved by him. A pastel head by Renoir, of his son Jean, is a worthy example.

*A Church in Normandy* by Vlaminck is a compelling picture, and undoubtedly one of the finest of his paintings. It has all the best of his dramatic and coloristic qualities, and it rings out strong in the group. It remains in the mind as a delightful experience. Beside

it the overly large and pallid *A Port in Brittany* of Maxime Maufra is merely another early performance of Impressionism. This hung for some years in the Boston Museum.

A vivid *Nature Morte* by Marcel De Nemes, at one time a famous European collector and early advocate of Cézanne, is also shown. Among the watercolors are works by Gromaire, Marquet, Joubert, du Fresne and Redon.

## A Comprehensive Exhibition of Prints

The Weyhe Gallery has hung for the month of June a selected group of prints and drawings which range all the way from Canaletto to Reginald Marsh. It is an entertaining selection of work, briefly noting a great many famous men. Engravings and prints by Tiepolo, Dürer, Ribera, Cantarini, Van Dyck, Rembrandt, Canaletto, Nanteuil, Rubens, Van Ostade, Everdingen and Goya occupy one long wall. In another part of the gallery are a few English sporting prints and some colorful stencils of the French moderns. An earlier group includes small glimpses of Goya, Renoir, Delacroix, Gauguin, Cézanne, Lautrec, Manet and Ingres.

The gallery's discriminating taste is further illustrated by its selection of Covarrubias, whose *Head of a Bali Girl* is his first lithograph, and also by the prints and lithographs by Charlot, Kuniyoshi, Kent, Nason, Gag, Dehn, Miller, Marsh, Ganso, Fiene, Soyer and Cook.

## Vally Wieselthier's Ceramic Art

The ceramic art of Vally Wieselthier is present at the Karl Freund Gallery, and it recalls the post-war craft revival in Vienna. Nearly all the work is small in size, and is done in terra cotta as well as glaze which is often red and black upon a neutral base.

*Diana* is a decorative little figure with a doe. *Lady with Black Rose* is exotic; a large ceramic pot in blue-green and sandy glaze makes a substantial and pleasing piece; two figures wading are also glazed. A terra cotta head intended to serve as a garden piece is shown, also a white glazed garden figure. *Cassandra*, an Oriental model in terra cotta, and *Nymph and Faun* are included.



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## AMERICAN, ASIATIC AND EUROPEAN ART: THE PACIFIC INTERNATIONAL AT SAN DIEGO

By REGINALD POLAND

Public art galleries, dealers and private collectors have lent the Fine Arts Gallery of San Diego, California, a wealth of art never before seen in this exposition city, just entering upon the second year of its California Pacific International show. Last year 630,000 exposition visitors passed through the turnstiles of the Art Gallery, and this year during the first month, over 26,000 have come in to view the new art exhibition. It is a well balanced show of ancient and modern examples from the Orient and the Occident, offering a varied fare for the entire exposition-going public.

The Lower Rotunda emanates an atmosphere of past ages. The sculptured and gilded figure of the Virgin, protecting the people of her church with her ample cloak, welcomes the visitors as they enter. Brass-studded coffers of red Cordova leather are balanced by growing greenery banked against pedestals supporting Gothic and Renaissance figures in polychromed wood sculpture. A pair of old Spanish *vargueños* carry reliquaries in the form of sculptured saints. The finest of Renaissance tapestries and altar-frontals patterned of gold and colored threads offer variety in this mellow, decorative setting. Mr. William Randolph Hearst has lent many of his sculptured Spanish monuments, so happy in their decorative characteristics.

The Orient is broadly represented in the Gallery of Far Eastern Art by very carefully selected examples, in which the art of China and those countries in which her influence is most evident predominate.

Among the outstanding items shown is a colossal thirteenth century Chinese gilded iron head of Buddha, a recent gift to the Gallery by Mr. and Mrs. Charles Meyer of Katonah, New York, and Rancho Santa Fe, California; a three-faced Deity, grey sandstone, Khmer, twelfth-thirteenth century, portraying Vishnu, Sattva and Siva, purchased from S. & G. Gump Company, of San Francisco; and a loan from the Seattle Art Museum of a rarely beautiful wood carving of a dancing figure from the Han Dynasty, 206 B.C. to 220 A.D., which is the special joy of connoisseurs of modern as well as old art.



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JACOPO TINTORETTO: "REST ON THE FLIGHT INTO EGYPT," ON EXHIBITION IN SAN DIEGO

A collection of mortuary pottery, including an important terra cotta urn and the traditional tomb "furniture"; camels, horses, officials and demons of the T'ang, Sung and Ming periods, came as loans from Mr. N. J. Sargent of Berkeley, the Grace Nicholson Galleries of Pasadena, the M. H. de Young Memorial Museum, S. & G. Gump Company, and Mr. Edgar Walter, all of San Francisco; and by Mr. Julius Wan-

genheim, and Miss Alice Klauber, of San Diego.

A case of old Korean monochromed pottery is the gift of Dr. Horace N. Allen, former U. S. Minister to Korea. This ware has the chaste nicety of form and tone that is only surpassed by the Sung potter. A fine collection of Syric glass is lent by Mr. and Mrs. Charles Douglass of San Diego. Cases of ivory, jade, porcelain, lacquer, and textiles are

equally interesting, as are the examples of pictorial art and sculpture.

San Diego is particularly indebted to Dr. Alma Reed and the Delphic Studios, New York, of which she is Director, also to Count René d'Harnoncourt and to Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, who together are principally responsible for the success of the two rooms which emphasize Mexico's old

decorative arts and the mural Renaissance in that country today. Among the painters and graphic artists will be found of the older group: Dr. Atl, Luis Martínez, Siqueiros, Merida, Rivera, Orozco and Charlot; of the men becoming more recently significant: Montenegro, Castellanos, Mendez, Tamayo and Romero. There are others, including Covarrubias, whose attempts seem trivial as we think of the powerful murals in Mexico City and, in quite another vein, the recently completed fresco by Alfredo Ramos Martinez, in Santa Barbara, California.

A little gallery devoted to the "School of France" runs the gamut from Neo-Impressionism through the Fauves, the Cubists and Futurists and the Blue Four, passing on to Neo-Classicism, Neo-Realism, Super-Realism and Pathognomy.

The Upper Rotunda shows contemporary European paintings of a peculiarly decorative character, as Giorgio de Chirico's *Gladiator* from the Detroit Institute of Arts, *Circus* by Albert Steinmann, lent by Mr. Josef von Sternberg, Hollywood; and Zuloaga's *Antonio La Gallega*, stimulating to connoisseur and amateur alike.

The great gallery of old master paintings is a little art exposition in itself. The Italians predominate, commencing with the Proto-Renaissance, then the Sienese and Florentine fourteenth century artists with panels and frescoes, including subjects by Bartolo di Fredi, Lippo di Vanni, Giovanni dal Ponte and Masolino. The later artists of Florence, Venice, Lombardy and other schools are represented in the paintings of Bronzino and Caravaggio, by such as Giovanni Bellini, Carpaccio, Palma Vecchia and Tintoretto, by Luini and Gian Petrino. Mr. A. C. Balch of Los Angeles, Mr. Samuel H. Kress of New York, Dr. N. A. Ferri, Chicago, the Brooklyn and Minneapolis Art Museums, and the Ehrhardt, Lilienfeld, and Arnold Seligmann, Rey Galleries, all of New York, and the Vose Galleries of Boston, lent Italian examples.

The Dutch section includes Rembrandt's *Portrait of an Old Lady*, from the Detroit Institute of Arts, Mr. W. J. Hole's *Hobbema Landscape*, and Hals' *Family Group in Landscape*, which has just been acquired for the Gallery by anonymous gift. *The Mystic Marriage of St. Catherine* by The Master of

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Frankfort, and Rubens' *Holy Family*, especially prized possessions of the permanent collection, suggest the calibre of the Flemish sections.

In the French group one proceeds from *The Falconer* (1500) by the illuminator-painter Bourdichon, to Quesnel's *Marquise de Verneuil*, so like a Clouet, to Nattier's *Louis XV and Mme. de Bourbon-Conti*, and Chardin's *Le Singe Antiquaire* on to lovely landscapes by Rousseau, Corot and Courbet.

The Spanish Period Room of old painting and crafts creates something of the spirit and atmosphere of that dramatic land of romance and of stark reality, of sumptuousness contrasted with privation, of the church set over against the court of military, and of the typically Spanish love at once of the objective and the mystic. Ribera, Zurbaran, Murillo, El Greco and Velasquez are here in superb examples.

One of the most important galleries is devoted to fifty years of American painting, for which the committee has selected approximately sixty examples. Commencing with the golden age of Winslow Homer, John S. Sargent, Frank Duveneck and George Inness, and with such important originals as Whistler, Ryder and Davies, we pass on through the American impressionists, including Twachtman, Cassatt, Melchers, Hassam and Sloan, to the post-impressionists, as McFee and Daburg, concluding with such contemporary exponents of abstract and realistic expressionism and of objectivism as Maurice Sterne, Eugene Speicher, Charles Sheeler, Charles Demuth, B. J. O. Nordfeldt, Eugene Higgins, Henry V. Poor and Luigi Lucioni.

Among the Californians who already have national importance, we included Ejnar Hansen, Paul S. Sample and S. Macdonald-Wright.

The sculpture does not pretend to be inclusive, but the twenty-five works included are important. For example, there is a splendid *Negro Head* by Harold Cash; the *Aberdeen Angus* bull by Herbert Haseltine, a figure in brass by Lachaise, and *Right to the Jaw* by Mahonri Young. An entire room is dedicated to the bronze animal interpretations by the late Arthur Putnam, who once lived in San Diego. Mrs. Alma de Bretteville Spreckels and children have been the donors of a group of one hundred and five of his romantic bronzes, which have a decided place in the story of the blossoming of American art.

Mr. Julius Wangenheim served as Art Commissioner for the Exposition and Chairman for the General Art Committee for its official art exhibition.

### LONDON NOTES

The Victoria and Albert Museum is currently exhibiting a large group of Polish woodcuts, engravings, textiles, lithographs, illustrated books and periodicals. The show has been organized by the Society for the Dissemination of Polish Art Abroad and was opened by the Polish Ambassador at London.

Copies of seventeenth century woodcuts on parchment are primitive representations of religious subjects. Color applied by stencils is sometimes crude but never harsh or inharmonious.

Later woodcuts, lithographs, soft ground etchings and textiles are less interesting but form a good comprehensive survey of the graphic art of a people.

Miss A. B. S. Sprigge is exhibiting carvings and drawings at the Bloomsbury Gallery. *Kneeling Man* carved in Derbyshire fossil, *Male Form* and *Man* are among the best of the exhibits. The drawings are realistic and anatomical but the carvings are somewhat stylized.

Miss Enid Marx is showing hand-block print stuffs at the same galleries.

It is announced that King Edward VIII has granted his patronage to the National Art Collections Fund. The same honor was conferred upon the Fund by George V and Edward VII.

Since its founding the Fund has secured nine hundred and ninety-six works of art for the nation, forty-one of which were acquired in the past year.

The Holbein miniature of Mrs. Pemberton from the Morgan Sale, the Armada Jewel, various paintings by English and continental artists and installments upon the purchase of the Eumorfopoulos Collection have all been paid for either entirely or partially by the Fund.

Modern mosaics by pupils of the L. C. C. Central School of Arts are the most interesting of the exhibits on view in the exhibition of students' work. Stained glass, weaving, printing, furniture and silverwork are also more interesting than the average drawings and life paintings shown. A plaster *Antelope* by Miss F. Howard and a mosaic of horses by Mr. J. Griffith are notable in the exhibition, which is typical of the modern decorative arts of England today.

Mr. John Ritchie Richmond has been appointed by the King to replace the Marquess of Linlithgow as a member of the Fine Art Commission for Scotland since the retirement of the Marquess of Linlithgow.

In a recent sale of old furniture and tapestries, china and art objects at Christie's a fine Louis XV marquetry upright secretary was sold for 1,250 guineas. An interesting Chinese cloisonné enamel figure of a Ch'ien Lung ram, the property of Mrs. H. A. Gwynne, brought 190 guineas and a Flemish Gothic tapestry, circa 1510, sold for 380 guineas.

The J. F. Buckingham Collection of old Worcester porcelain, Chinese porcelain from the property of G. L. Hunting and porcelain, faience and glass, the properties of Sir Harold Clayton, Bart, and a Gentleman, will be dispersed at public sale at Christie's on June 16 following exhibition on June 13 and June 15.

The Worcester porcelain is a large collection with many such fine pieces as a pair of tea canisters with ovoid form bodies painted in colors with exotic birds and landscapes and gold roccoco scroll and shell borders on an apple green ground.

Ancient and modern pictures and drawings, the property of Sir Cuthbert Quilter, Bart, will be sold at public auction at Christie's on June 26, following exhibition from June 23. Drawings by Clouet, Constable, Delacroix, Landseer, Millais, Sandys and Cattermole and paintings by Turner, Cotman, Constable, Gainsborough, Holbein, Hopper, Kneller, Ochtermund, Reynolds, Watts and many others are included in the group of fifty-three items.

One of the outstanding canvases in the sale is the Constable, *The Edge of the Wood*, which was formerly in the collection of Edward Fitzgerald, Esq. The Turner, *Adonis Departing for the Chase*, painted from 1806-10, is another fine painting.

This year Great Britain is not among the exhibitors at the Sixth Exhibition of Decorative and Applied Art which is held in Milan every three years. Although it is an international exhibit only eight countries are represented.

French exhibits were stopped at the border by French authorities who said they "were goods passing to a country under sanctions." The Italian Government protested, and it is said the French art will be forwarded at a later date.

The show was opened by King Victor Emmanuel. It contains many rare and beautiful objects such as a Cellini salt cellar moulded from François Ier when the artist was in France. This is exhibited by the Austrian section. There are also three hundred and seventy-one other examples of the Italian goldsmiths' art lent by several countries.

On June 18 an important collection of tapestries, the property of Lord Dudley, will be dispersed at Christie's.

One of the most interesting items in the sale is a Sheldon tapestry map in two parts, relics of the William Sheldon tapestry establishment of the middle sixteenth century. The county of Gloucester and parts of Somerset, Wiltshire and Monmouth are shown in the two pieces to be sold. In the center of the larger fragment is the coat-of-arms with the Sheldon motto, *Optimum Pati*.

Two years ago a Sheldon tapestry bed valance was purchased for the Victoria and Albert Museum by Colonel Howard for £1,400.

Brussels tapestry panels, eighteenth century English furniture, Oriental porcelain and Chinese wall paper, the latter the property of Colonel Thomas P. Graham of Airth Castle, Sirling, is also in this sale.

The Royal Institute of British Architects is currently showing a comprehensive photographic exhibition of Persian architecture. There are some five hundred enlargements and plans which are the result of a six year survey by the American Institute of Persian Art and Archeology.

For years foreigners have been excluded from the mosques and sacred buildings now shown, but Professor Arthur Upham Pope, Director of the Institute, received special permission from the Shah in 1929.

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## ART THROUGHOUT AMERICA

### Andover:

#### Modern American Art

The current exhibition at the Addison Gallery, Phillips Academy, Andover, Mass., is of "Small Paintings and Small Sculpture by Contemporary Americans." This exhibition, which will continue until June 21st, emphasizes especially objects which in scale are suitable for use in the home, and in quality might appeal to the intelligent collector of moderate means.

The Andover exhibition includes some who have already achieved national recognition, many who have only recently had their first New York exhibition, and still others who are as yet little known outside the bounds of New England. In the former group are such familiar exhibition names as Beal, Brackman, Chapin, Cheney, Du Bois, Faggi, Glackens, Hopper, Lachaise, Mattson, Simkhovitch, Weston and Mahonri Young, generally represented by informal and unfamiliar examples with considerable charm, and without the pretenses of objects designed more con-

cerned with its environs. In addition to her business career, she was active in the Kansas City Junior League serving in several offices.

### Mills College: Plans For Summer Session

For the first time, a member of the notable group of painters called the "Blue Four" is coming to the United States to teach. Mills College reveals that Lyonel Feininger, painter of Berlin, is being brought to this country to be a member of the faculty in the Summer Session in Art.

Feininger, Paul Klee, also of Germany, Alexander Jawlensky and Wassily Kandinsky, both of Russia, comprised this noted group, internationally known as the Blue Four.

Dr. Alfred Neumeyer, formerly professor of the history of art at the University of Berlin and visiting lecturer at Mills College, will offer a course in European Art Styles.

The technique of the old masters will be the subject of an unusual course to be directed by William Suhr, art re-

viewer of the artists of his time, and collected some of their most important paintings. The Rousseau, *Le Canal*, was formerly in the collection of Sacha Guitry.

### San Francisco: Survey Of Landscapes

Much of the finest material of Eastern and Western art dealers, collectors and museums is being displayed during the month of June in a Survey of Landscape Painting at the San Francisco Museum of Art. Starting with a *Madonna and Child Seated in a Landscape*, by Albert Bouts, lent by the A. S. Drey Gallery, the exhibition traces through one hundred and ten paintings and six tapestries most of the important figures and significant phases of this favorite art-field from the early sixteenth century through the nineteenth.

Jacopo Bassano's *Susannah and the Elders*, from the Julius H. Weitzner Galleries, illustrates the late Renaissance Italian appreciation for the decorative qualities of landscape.

An individual work, almost modern



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PANNINI: "VIEW OF ROME," IN A SURVEY OF LANDSCAPE PAINTING AT SAN FRANCISCO

sciously for exhibition purposes. Of the younger group, the examples by Jon Corbino, Bernadine Custer, Stephen Etnier, Sidney Laufman, Dudley Morris, Elliott Orr, William Scott, Maria Wickey and Esther Williams seem especially outstanding. Among the sculptors we notice Corbino again, Geisbuhler, Meldarelli, Nakian and Vagis. In the New England group are a number whose work is of sufficient quality to suggest wider recognition.

The Addison Gallery has acquired from the exhibition, the painting *St. Jean* by William J. Glackens, painted in 1930, an example of the latest phase of the artist's work with the rich full color and texture which has marked his recent painting.—ALICE CHASE.

storers from New York, connected with the Detroit Museum of Fine Arts and other museums. Gustav Breuer and Marietje Schaafsma, of the Mills College faculty, will also offer summer courses.

### Montclair: Work by The Inness Family

Until June 30 the gallery of the Montclair Art Museum is showing the works by three generations of the Inness family, George Inness, George Inness, Jr., J. Scott Hartley, Inness Hartley and Rachel Hartley. The paintings have been assembled by the Museum with the assistance of Miss Rachel Hartley.

### Chicago: Junior League Art Department

Miss Helen Findlay of Chicago has recently been appointed Secretary of the Arts Department of the Association of the Junior Leagues of America. As head of this department, Miss Findlay will have charge of the Arts programs of the one hundred and forty-two Junior Leagues in the United States, Canada and Mexico. Her training for this position has been an intensive one. After her graduation from Vassar College and her travels on the Continent and in Russia, she became head of the Print Department of the Findlay Galleries and a well known lecturer on Print Making and Modern Prints in Kansas City and

in treatment is the *Fantastic Landscape* by Cornelis Matsys, lent by Arnold Seligmann, Rey and Company. Another work of individual charm and character is the *View of a Flemish Town* by Joost de Momper, lent by F. Kleinberger & Co.

*Landscape with Figures* by Claude Lorrain, lent by the A. S. Drey Gallery, defines the spirit and manner which became the model for landscape for more than a century. More grandiloquent and vivid in color are the landscapes by the Flemish Jean-François Millet, lent by the Julius H. Weitzner Galleries, and by Gaspard Poussin, lent by René Gimpel.

Italian decorative landscapes by Mag nasco, Pannini and Zuccarelli adequately define their field, and a view of the *Santa Maria della Salute* by Canaletto, from the Julius H. Weitzner Galleries, provides a fine portent of the sharp-sighted realism which was to change the character of art in the next century.

*Waterfall Near Tivoli*, lent by Scott & Fowles and *Woodland Landscape with Cattle*, a "middle-period" Gainsborough of unusually-poetic mood, lent by Frederick Frazier, Incorporated, are the earliest works of the English school.

Five examples of Inness' work are supplied by the Macbeth Gallery, S. and G. Gump Company, the E. C. Babcock Galleries and by Mr. Bartlett Arkell. The American "primitives" and the Hudson River school are also represented.

An entire gallery is devoted to French landscape of this period. Romantic naturalism finds its best example in the lovely *Sunset* by Theodore Rousseau, lent by the Howard Young Galleries.—CHARLES LINDSTROM.

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### European Auctions

The chief saleroom event of the German spring season is the forthcoming auction of a portion of the stock of Messrs. A. S. Drey, the well known and century-old firm of international art dealers, who are condensing their Munich galleries. The sale takes place at Paul Graupe in Berlin on June 17 and 18.

Paintings by European artists from the fourteenth through the eighteenth century included a beautifully preserved *Madonna and Child* by Francesco di Vannuccio and a pair of allegorical panels by the rare Florentine Paris Master, close to Pesellino; these three distinguished works were exhibited at the great Italian show at Burlington House in 1930. Other Italian painters represented are Piero di Cosimo, Luca Signorelli with a handsome large *Madonna*, Francesco and Bartolomeo Montagna.

A famous work by Sir Anthony van Dyck, *The Christ Child Ruling the Earth*, as well as a portrait from his hand, are also included. Lucas Cranach and various anonymous German masters of the sixteenth century are seen in first class examples. Even the great English portrait painters of the eighteenth century, rarely found in German collections, are represented in handsome works by Francis Cotes, Ozias Humphrey and Sir Thomas Lawrence.

Sculpture of the Northern Gothic and of the Italian Renaissance, a field of art in which Messrs. Drey have always exhibited preëminent examples, is well represented, as are bronzes, many of them from famous European private collections.

In this group there is a great terra cotta relief, the *Virgin and Child with Angels* by Donatello's chief Paduan pupil, Bartolomeo Bellano, from the collection of Prince Giovanni of Venice; a full figure, *The Magdalen*, in glazed terra cotta, by Andrea della Robbia; and other important works by Benvenuto da Maiano, Domenico da Paris and Michael Pacher.

Drawings, illuminations, arms and armor, textiles, tapestries, porcelain and majolica of varied European origin and period complete the sale of approximately five hundred items, for which a handsome catalogue has been issued.

### PARIS NOTES

The Salon des Tuileries, most happily inspired of all the salons, is again at Neo-Parnasse on the Left Bank. If this year's exhibition is less successful than that of last year, it is, nevertheless, refreshing and stimulating after the tired art of the Nationale and the Société des Artistes Français and the equally static atmosphere of the Indépendents. When a group of paintings as large as this contains as many fine works as may be seen here it is indeed a worthwhile organization.

Works by the better known artists include: *Le Jardin de Sourds-muets* by Yves Brayer, *Enfants sur le Plage* by Lilly Steiner, Brittany scenes by Camille Le Breton, landscapes by Waroquier, *Nu* by Céria, *Enfants au Guignol* by Max Band, *Les Chapeaux* by Tischler, still-lifes by Friesz, new canvases by John Cox, a retrospective group of work by Aman-Jean and portraits by Greuell.

H. Lebasque shows a charming interior with a nude and a glimpse of landscape in the background. R. Durey has an original and unromantic view of Paris, dry but carefully composed and well drawn. *Les Chevaux* by J. Ryback is rhythmically painted with the four horses group compactly into a tight composition. Slightly more in the academic tradition yet fresh and appealing is the canvas *La Rue Saint-Martin* by Lucien de Schorstein. Léopold Lévy shows six small canvases, all of a high degree of sensitivity and done with distinctive color.

The exhibition entitled "The Vine and Wine in Art" at the Musée des Arts Décoratifs is a discriminatingly chosen selection of fine works on the subject.

*La Vierge à la Treille* from the Musée de Strasbourg is an excellent painting by Baldung Grien. Interiors with peasants drinking wine by the Le Nain brothers and a still-life with a glass of wine by Baugin are other noteworthy exhibits. Two Poussins: *L'Automne* or *La Grappe de la Terre Promise*, lent by the Louvre, and *Le Triomphe de Pan*, lent by M. Paul Jamot, add grace and lightness to the general effect of the exhibition.

It is in the eighteenth century works by such men as Watteau, Hubert Robert, Oudry, de Troy, Boucher and Tournay that the spirit of the wine and vine seems best expressed. The luxurious tables of the day are admirably depicted here.

One of the best pieces in the show is *Le Roi Boit* by Jordaens lent by the Musées Royaux des Beaux Arts de Bruxelles.

The paintings compose only a part of this original exhibition where numerous drinking vessels from ancient Greece and Rome and the Middle Ages as well as French glass ware throughout the ages form a highly decorative display.

### Twenty-five Years Ago in The Art News

Watercolors and pastels by contemporary American artists were exhibited at the City Club. The artists who were represented by excellent examples of their work were Clifford Beal, Albert Groll, Winslow Homer, Henry Keller, Henry W. Ranger, Ivan G. Olsinsky, W. Gedney Bunce, W. Granville Smith and others.

The Vose Galleries in Boston gave a memorial exhibition of the work of the late William Keith and showed single examples of Whistler and La Farge. There were five Keaths—*Coming Storm*; *Autumn, California*; *Bow of Promise*; *Golden Sunset* and *California Springtime*. Paintings by Robert Henri, Elliott Daingerfield, E. I. Couse, Leonard Ochtman, Gedney Bunce and George Inness, Jr. were also shown at the same gallery.

An exhibition of paintings of Walter Greaves at the Goupil Gallery in London precipitated a heated discussion here and in London as to which had first been exhibited, Whistler's *The Bridge* (now in the Tait Gallery) or Greaves' *Passing Under the Bridge*, a very similar picture. Joseph Pennell championed the name of Whistler, saying that in declaring that the Whistler initiated the Greaves "art critics have united in an attempt to smirch the memory and decry the art of James McNeill Whistler, the greatest artist of the nineteenth century."

## On the Occasion of the Great Cleveland Exhibition



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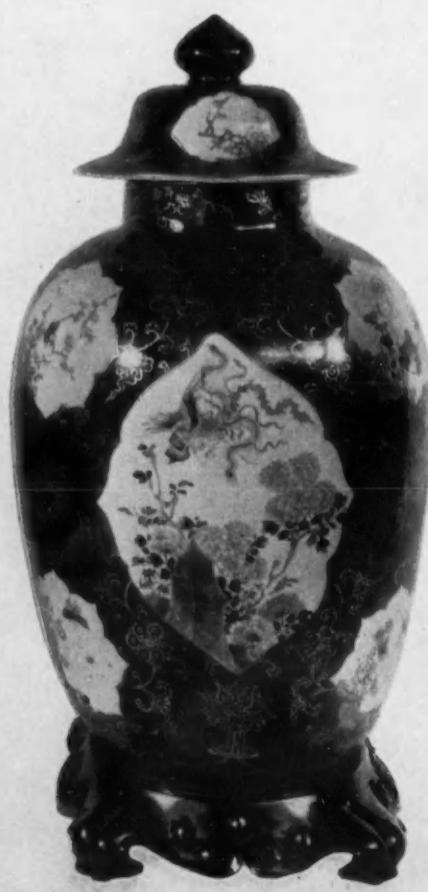
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Edward I. Farmer shows this unusual - shaped vase from the K'ang Hsi period, 1662-1722. The exquisite powder blue porcelain from which it is made is esteemed by many collectors as among the most precious of Chinese ceramics. The still glaze which is used leaves the grains of color in their original powder formation, forming a natural pattern on the vase.



A large K'ang Hsi vase in all-over powder blue porcelain whose brilliant, rich blue from the cobalt powder is relieved of some of its intensity by a tracery of fine gold. Sometimes in such monochrome pieces silver was used instead of gold, to break the solid color. From the collection of Edward I. Farmer.



Powder blue in softly mottled and shaded areas covers this pear-shaped bottle from the white lip to the biscuit-foot rim. The interior and base are glazed in clear white, contrasting with and accenting the lovely blue of this K'ang Hsi ware. The bottle, which is in perfect condition, was formerly in the Judge Elbert H. Gary collection. From Parish-Watson and Company.

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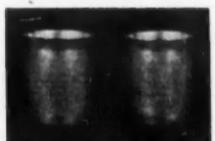
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## CALENDAR OF NEW YORK EXHIBITIONS

### MUSEUMS AND PUBLIC GALLERIES

Art Students' League of New York, 215 W. 57th St. *Sixtieth Annual Exhibition of Members and Associates*, to July 1.  
Brooklyn Museum, Eastern Parkway. *California Watercolors and Post Surrealists*, to Sept. 1. *European Fine Arts, 1450-1500*, to Sept. 1.  
International Building, Rockefeller Center. *National Exhibition of American Art*, to July 1.  
Metropolitan Museum of Art. *Benjamin Franklin and His Circle*, to Sept. 14. *Costume in Revivals of Greek Drama*, to August 17.  
Museum of the City of New York, Fifth Ave. & 104th St. *Rogers Groups, Nathalie Bailey Morris Collection; Portraits of Ladies of Old New York, XVIII and XIX Centuries; Actresses and Prima-donnas in New York*, to October 7.  
Museum of Modern Art, 11 W. 53rd St. *Modern Painters and Sculptors as Illustrators*, to Sept. 6.  
New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to Sept. 30.  
Whitney Museum of American Art, 10 W. 8th St. *Paintings, Sculpture and Prints from the Permanent Collection*, to July 31.

### SPECIAL EXHIBITIONS

American Indian Art Gallery, 120 E. 57th St. *Group Show of Work by American Indians*, June 15-Sept. 15.  
Arden Galleries, 460 Park Ave. *Garden Sculpture*, to June 15. *Watercolors of Old New York Gardens*, June 15-August 1.  
Argent Galleries, 42 W. 57th St. *Summer Exhibition of the National Association of Women Painters and Sculptors*, to June 26.  
Associated American Artists, 420 Madison Ave. *Etchings and Drawings by C. Jac Young*, June 15-July 6.  
Babcock Gallery, 38 E. 57th St. *Group Show of American Paintings*, to Sept. 1.  
Contemporary Arts, 41 W. 54th St. *Paintings by Newspaper Men and Women*, to June 20.  
Durand-Ruel, Inc., 12 E. 57th St. *Nineteenth and Twentieth Century French Painters*, to Sept. 1.  
Ehrich-Newhouse Galleries, 578 Madison Ave. *Old Masters and Sporting Paintings*, to June 30.  
Ferargil Galleries, 63 E. 57th St. *Decorative Paintings*, to July 1.  
Carl Fischer Art Gallery, 61 E. 57th St. *Drawings and Compositions by Seymour De Koven*, to June 23.  
Karl Freund Arts Gallery, 50 E. 57th St. *Sculpture by Vally Wieselthier; Art for Garden and Interior*, to June 30.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *Prints by American Artists*, to Sept. 1. *1936 Founder's Show*, to November 1.  
Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Famous People by Famous Portrait Artists*, to June 30.  
Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.  
Marie Harriman Gallery, 61 E. 57th St. *Group Exhibition of Paintings, Watercolors and Drawings*, to Sept. 1.  
Georg Jensen, 667 Fifth Ave. *Watercolors by George Elmer Browne*, to Sept. 1.  
Frederick Keppel & Co., 71 E. 57th St. *Contemporary Etchings*, to Sept. 1.  
Kleemann Gallery, 38 E. 57th St. *Group Show of American Paintings*, to June 30.  
Theodore A. Kohn & Son, 608 Fifth Ave. *Paintings by Lloyd Goff*, to June 26.  
M. Knoedler & Co., 14 E. 57th St. *American Paintings*, to Sept. 1.  
Macbeth Gallery, 11 E. 57th St. *Group Show of American Paintings*, to Sept. 1.  
Midtown Galleries, 605 Madison Ave. *Retrospective Group Show*, June 15-30.  
Milch Galleries, 108 W. 57th St. *Selected American Paintings*, to June 30.  
Montross Galleries, 785 Fifth Ave. *Fourth Exhibition of Paintings by the Arthur Schweizer Group*, to June 20.  
Morton Galleries, 130 W. 57th St. *Group Show of Watercolors and Oils*, to June 30.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to Sept. 1.  
Passeidoff Gallery, 22 E. 60th St. *French Paintings and Gouaches*, to June 30.  
Rehn Gallery, 683 Fifth Ave. *First Summer Exhibition of Painting*, to June 30.  
Paul Reinhardt Galleries, 730 Fifth Ave. *Special Summer Exhibition*, to Sept. 19.  
Jacques Seligmann & Co., 3 E. 51st St. *Ancient and Modern Paintings*, to Sept. 1.  
Marie Stern Galleries, 9 E. 57th St. *European and American Paintings*, to June 30.  
Studio Guild, 730 Fifth Avenue. *Paintings by Anna McCure Sholl*, to June 20. *Sculpture by Joseph Nicolosi*, June 15-27.  
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Group Exhibition of Etchings, Drawings and Watercolors*, to June 30.  
Valentine Gallery, 60 E. 57th St. *Summer Exhibition of Paintings*, to September 30.  
Walker Galleries, 108 E. 57th St. *Paintings and Watercolors by Artists Associated with the Walker Galleries*, to Sept. 1.  
Weyhe Gallery, 794 Lexington Ave. *Selected Group of Prints and Drawings*, to June 30.  
Howard Young Galleries, 677 Fifth Ave. *Selected Old and Modern Masters*, to Sept. 1.

## A Calendar of European Art Events

### AUSTRIA

VIENNA—to July 31—*Spring Art Exhibit*.

### CZECHOSLOVAKIA

CARLSBAD—July 18-August 9—*International Exhibition of Art Photography*.

PRAGUE—Sept. 1-30—*Exhibition of Contemporary Soviet Russian Art*.

### FRANCE

PARIS—to August 15—*Cézanne Exhibition*, Orangerie.

to Sept. 30—*Baron Gros, His Friends and His Pupils* Exhibition at the Petit Palais.

to July 31—*The Vine and Wine in Art*, Musée des Arts Décoratifs.

### GERMANY

BERLIN—July 15-Aug. 15—*Olympic Art Exhibitions*.

BREMEN—July 27-Aug. 22—*Art Exhibition*.

MUNICH—June-Oct.—*Great Munich Art Exhibition*.

July-Sept.—*Fine Craft Art of the Last Fifty Years*, at the National Museum.

### GREAT BRITAIN

EDINBURGH—to Sept. 5—110th Annual Exhibition of the Royal Scottish Academy of Painting, Sculpture and Architecture.

LONDON—to Aug. 3—*Royal Academy Summer Show*, Burlington House.

July 8-31—*Society of Graphic Art, Exhibition*.

Sept. 24-Oct. 16—*Antique Dealers' Fair*, Grosvenor House.

### HUNGARY

BUDAPEST—to June 20—*Jubilee Exhibition of the National Hungarian Fine Art Society, National Gallery*.

SZENTES—August 10-20—*Exhibition of Ancient Hungarian Art Collections*.

### ITALY

MILAN—to Sept. 30—*Sixth Triennial Exhibition of Decorative and Industrial Modern Arts*.

VENICE—to Sept. 30—*Biennial International Exposition of Art*.

### POLAND

WARSAW—June—*Exhibition of Danish Art, Institute for the Propagation of Art*.

June—*Art Exhibition from Latvia, Art Palace*.

to June 30—*Exhibitions by the Warsaw Academy, Warsaw Graphic School and other art schools*.

### SWITZERLAND

BASEL—Aug. 31-Sept. 9—*International History of Art Congress* successively at Basle, Zurich, Berne, Lausanne and Geneva.

BERNE—to July 5—*Swiss National Art Exhibition*.

Aug. 23-Sept. 27—*Exhibition of Nineteenth Century Swiss Painters, Kunsthalle*.

Aug. 30-Sept. 27—*Exhibition by Swiss Artists—Photographs and paintings*.

GENEVA—Aug. 23-Sept. 22—*Second Exhibition of Swiss Alpine Paintings*.

September—*Exhibition of Old Geneva Art*.

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